DEC 10 1909

VOGUE

DECEMBER 11, 1909

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Trade *Mark*

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New York

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SHOPPERS' AND BUYERS' GUIDE

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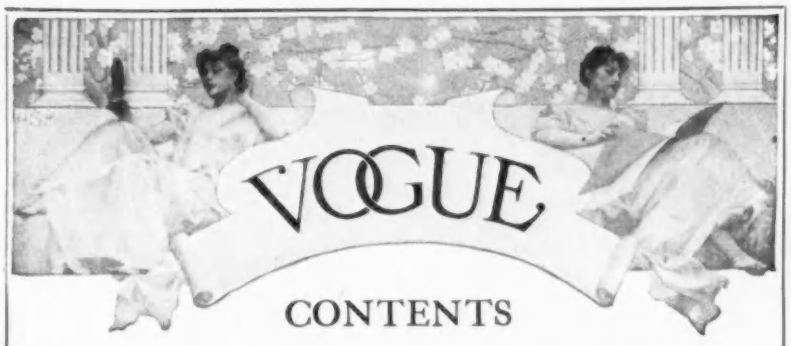

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For the convenience of our readers, and to facilitate purchasing for those out of New York, we have established an efficient shopping department for the holiday season only. We will buy for you any article described, pictured or advertised in either the text pages or the advertising pages of Vogue.

On receipt of cheque or money-order, covering the amount of the article desired, and a description giving the number of the page on which it is illustrated and described, we will purchase the article and send it at once without any extra charge, except transportation.

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Shopping Comm.—*Cont.*

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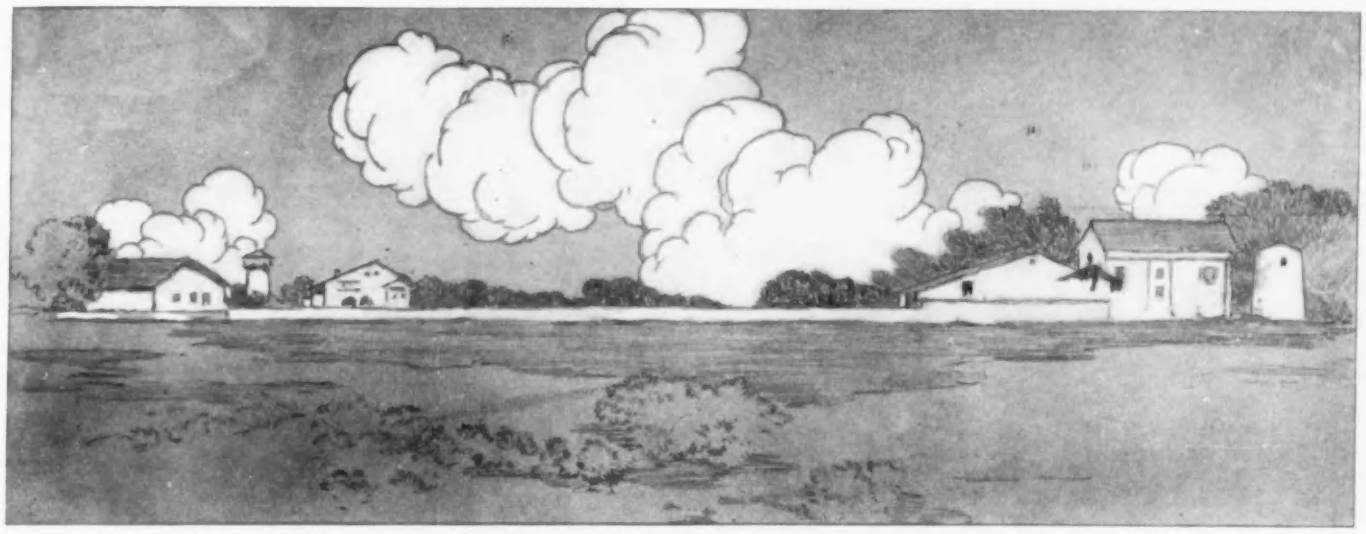
MISS SUSANNE CARROLL

Miss Carroll is a well known young woman of Baltimore, who will be in New York this winter. She is the daughter of Mrs. John Howell Carroll.

Photo by J. Knowles Bishop.



The Rostand estate with its many outbuildings stretches over the broad expanse of the hilltop

THE HOME OF EDMOND ROSTAND

A Glimpse of the Poet's Retreat in the Basses-Pyrenees and of the Charming Simplicity of Life at "Arnaga."

By Helen Corinne Hambidge

THE Basque peasants, at Cambo, a little village in the lower Pyrenees, will sometimes point out to the chance stranger within their gates a lonely figure wandering aimlessly over the hillsides, gazing at Nature in tragic silence, as though he ever despaired of knowing her secrets.

"That is M. Rostand," they will tell you, "M. Edmond Rostand, the great poet," and then they will strike an attitude to watch the effect of their announcement on you.

Driving their dainty footed flocks of little black sheep, spotted with white, before them, these rustic neighbors of M. Rostand will perhaps tell you even more if you condescend to bear them company for a little while on the way to the grazing places. They will tell you that Edmond Rostand is not simply a summer resident at Cambo, but that here he makes his home all the year round, and that it is reported that he once said to a friend: "Cambo is the one place in the world where I can find enjoyment, and where I shall undoubtedly end my days." At the top of the highest hill in the neighborhood—we would call it a mountain over here—they will point out the playwright's house to you, and leave you to examine, so far as you can, the grounds and dwelling place of the author of "Cyrano de Bergerac," "L'Aiglon," and most lately "Chantecler"—the promised play for which Paris, and indeed all the world of art, has been waiting for a long time, and which it is presaged will be one of the most unique productions of modern dramatic literature.

Only a few years ago Edmond Rostand was a Parisian of Parisians, finding the breath of life in the theatres and boulevards. Now he is infinitely content to be a simple country gentleman, and to fill his lungs with the mild yet vitalizing air of the Bassés-Pyrenees. He has discarded Paris life as one discards a gay tinsel garment having no warmth or protection, and lives in almost complete seclusion with his wife and two children in their picturesque Basque villa. Rostand was fortunate enough to realize earlier than most artists that Bohemia tears down and destroys more than it builds up, and that here in the country, amid the noble, inspiring silence and companionship of the green and growing things, he could do his best work. He has learned what the greatest poet of them all meant when he sang: "I will lift up mine eyes until the hills from whence cometh my strength."

However, it was not an inkling of this truth, but the lash of outraged nature which first drove him from Paris. Soon after the production of "L'Aiglon" Rostand broke down completely, and it was predicted everywhere that he had written his last play. His friends, who knew that he had no reserve store of strength, and that he was never quite a well man, had watched him with grave misgivings as he worked night and day with a mad frenzy during the rehearsals, sparing no one, and himself least of all, and no one was the least surprised when the news came that on the very day after the first production of "L'Aiglon" its author lay prostrated with pleurisy in both lungs. Although he rallied from this attack, his physician gravely told him that he must leave Paris and its exciting life, if not for all time, at least for a considerable period, and advised him to try the mild, healthful climate of the Bassés-Pyrenees, especially recommending the neighborhood of Cambo, which he thought peculiarly suited to his patient's nervous temperament.

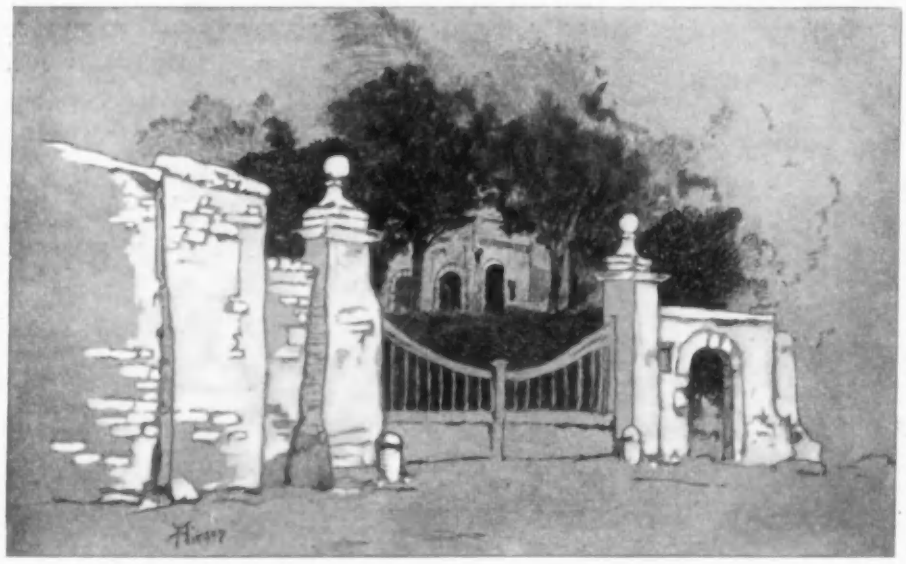
Unwillingly enough Rostand went to Cambo and took a house. And for a long time, sick both in body and mind from the devastations of his exotic Parisian life, he saw nothing alluring in this wonderfully beautiful country, whose peaceful panorama spread out before him like a monotonous picture. Then, little by little, the landscape lost its monotone and took on intimate life and coloring. An air of gentle melancholy, which they tell us is so dear to the heart of a poet, broods over all this section of the Pyrenees country, and presently it laid cool fingers on M. Rostand's hot spirit. He saw with an artist's eye the verdant fields and meadows, with their masses of changing color; the moving mists wandering up and down the valley like whole legions of ghosts; the dissolving views and wonderful sunsets. He felt health returning, and with its recovery the desire to make Cambo his permanent home was born in him.

When we visited the village, the smiling peasants left us standing before the entrance to "Arnaga," his Basque home, which is indeed a house set upon a hill. However, as the poet owns the whole hill he has a little fortress of privacy, whose drawbridge—metaphorically speaking—is nearly always up. M. Rostand neither allows nor desires visitors very often. For companions he has his beautiful wife, Rosemonde, his children, and those dream people who are, after all, his greatest intimates. Once in a while Guitry, Bernhardt, and other great actors and actresses, who love and interpret his brain children almost as well as does Rostand himself, will find their way to "Arnaga," but the elder Coquelin was the only one who really felt always sure of finding the latchstring out whenever he came.

Circling the foot of the hill on which the house stands is the silver ribbon of the river Nive, and all around are the imposing summits of the Pyrenees. "And yet," says Rostand in a letter to a friend, "my surroundings are gentle without harshness, as in so many mountainous regions, and my dreaming is started involuntarily by them."

Through the low, graceful gateway one may glimpse the reaches of beautiful gardens filled with roses and splendid statuary, and through vistas in the avenues of noble, old trees

The house itself dominates the entire valley



Through the low graceful gateway one may glimpse the reaches of beautiful gardens

catch a gleam of the artificial lake, with its great, fragrant masses of pink and white lilies. This is, above all, we conclude, the environment for a poet, and we are glad to think of one, at least, who is not obliged to hide away in an attic and nibble a crust. Perhaps, if we are so fortunate, we may even see M. Rostand, arm and arm with his wife, strolling through his gardens, or wandering down the slope towards the quaint, old Basque mill with its big wheel and little suspension bridge, which stands beside a tiny stream at the foot of the hill, and which is the counterpart of many mills in the countryside.

Although the grounds of "Arnaga" are jealously screened from the road by shrubbery and bushes, the house itself stands out distinctly, dominating the entire valley. When M. Rostand first came to Cambo he occupied a rented dwelling place lower down in the valley, which was in itself well enough, but it was mean and poor compared to the house of his dreams—his castle in Spain, which has actually materialized, as so little of our Spanish property does. Many long, happy days were spent by the poet and his wife working on the plans for "Arnaga," which were drawn and redrawn until the architect was in despair, but finally M. and Mme. Rostand set the seal of their approval upon them and the foundations were laid. They had the good taste to build in keeping with the other architecture of the valley, and as it now stands, the dwelling is a pure type of the best Basque architecture, much like the ancient houses of the peasants which surround it, yet with enough distinctive features to give it character. That Rostand did not build a pretentious chateau on his mountain fastness was one of the best evidences of his exquisite taste, and his selection has been greatly approved in Paris. He had already learned the charm of being Basque, and he wanted a home to correspond with those of his kindly neighbors, in some measure at least. He built for permanency as well as for beauty—he built a home, not merely a house. "It is a thing of import," he once said, "to build a house which will eventually become the family homestead, and the place where future generations will be born." Not many houses of the present day are put up with this idea in view, and indeed, of all the poems which Edmond Rostand has constructed, none has a deeper, more sacred meaning than this stately, beautiful one done in cement and wood. In it are woven his love and his dreams. It catches and holds the lilt of Rosemonde's voice and the merry prattle of his children. It is, above all, the expression of his attitude towards life—that a man may have no better ambition than to be the head of a noble house.

M. Paul Villers, a well-known man of letters in Paris, says that "the two great wings of the roof of 'Arnaga,' when seen from afar against a background of blue sky, seem to belong to a monstrous butterfly that has alighted on the mountain top, and the comparison is not amiss, since the spirit of Rostand himself has often been likened to the flight of a butterfly." These wings are irregular, however—one of them dipping much lower than the other, as is the case with nearly all Basque houses. The lower section of the body of the mansion—if mansion it may be called—is of cement, unornamented, while the upper section has heavy beams painted a dark brown, and laid across the cream-white plaster in irregular fashion. This irregularity is purposely carried out in Rostand's house—though in those of the peasants it undoubtedly resulted from careless building and not from design—and the effect is most picturesque, without being in any way bizarre.

On the western side of the house there is a long pergola, with great plaster columns in the Ionic style, while across the front of the mansion is a deep, open veranda.

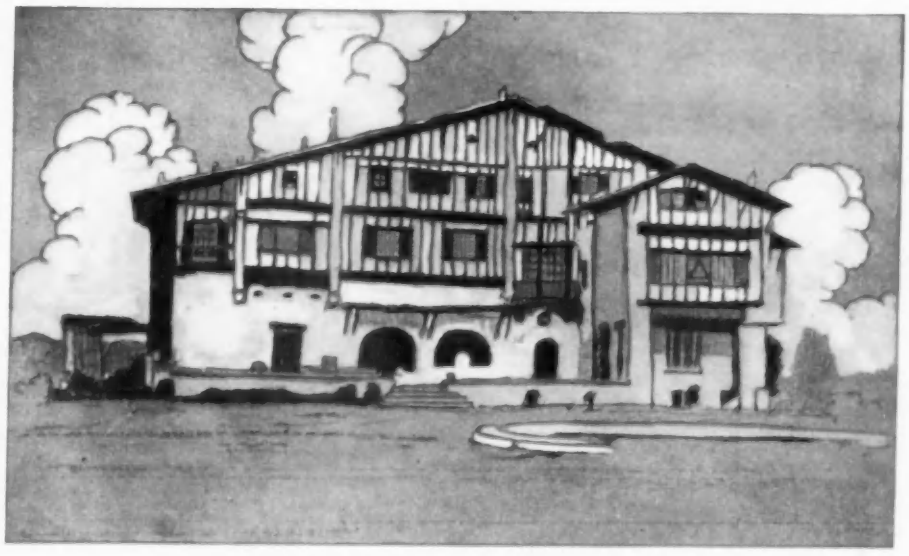
Although the exterior of "Arnaga" is rustic, and designedly so, we were told that the interior is magnificent, without being ornate. But as our guides only led us to the gates, and M. Rostand does not show chance visitors through the temple of his family gods, we were forced to be content to stay on this side the drawbridge with the rest of the world. In his Paris home, where he entertained much—and lost a good deal of valuable time, and much of his very limited strength in doing so—he always surrounded himself with beautiful things—richly carved furniture, bric-a-brac, paintings and books—even in the days when money was not so plentiful as it is now, so we cannot go far afield in conjecturing that if "Arnaga" is rustic without, it is palatial within. As he took for his needs only what was best in the Basque architecture, he did not copy the uncomfortable interior arrangements of many Basque homes. Indeed M. Rostand is something of an art critic as well as a poet, and his collection of paintings is said to be an excellent, though small, one.

Rostand's life at Cambo is extraordinarily simple. His mornings are spent in long walks; after lunch there is a horseback ride—or perhaps a motoring trip, for the playwright has recently become an enthusiastic motorist—later in the afternoon he does some quiet reading; after dinner an hour is spent in the garden, and then he goes to bed, to sleep from ten until seven o'clock. This Rostand believes to be the real sort of a life a man should lead, calm and regular, yet intereseting and even absorbing, when viewed from the proper standpoint. In the schedule of his daily life furnished us, nothing is said of the working periods, yet Coquelin once wrote, after a visit to the poet in his Paris house: "That boy works with madness. I have known him to write for two days and nights with scarcely a pause or a mouthful of food." That was before his first serious physical breakdown, however, and never since then has he allowed even the "fine frenzy" to make him forget all reason and prudence. But he is still a hard working man, and above all a most painstaking one.

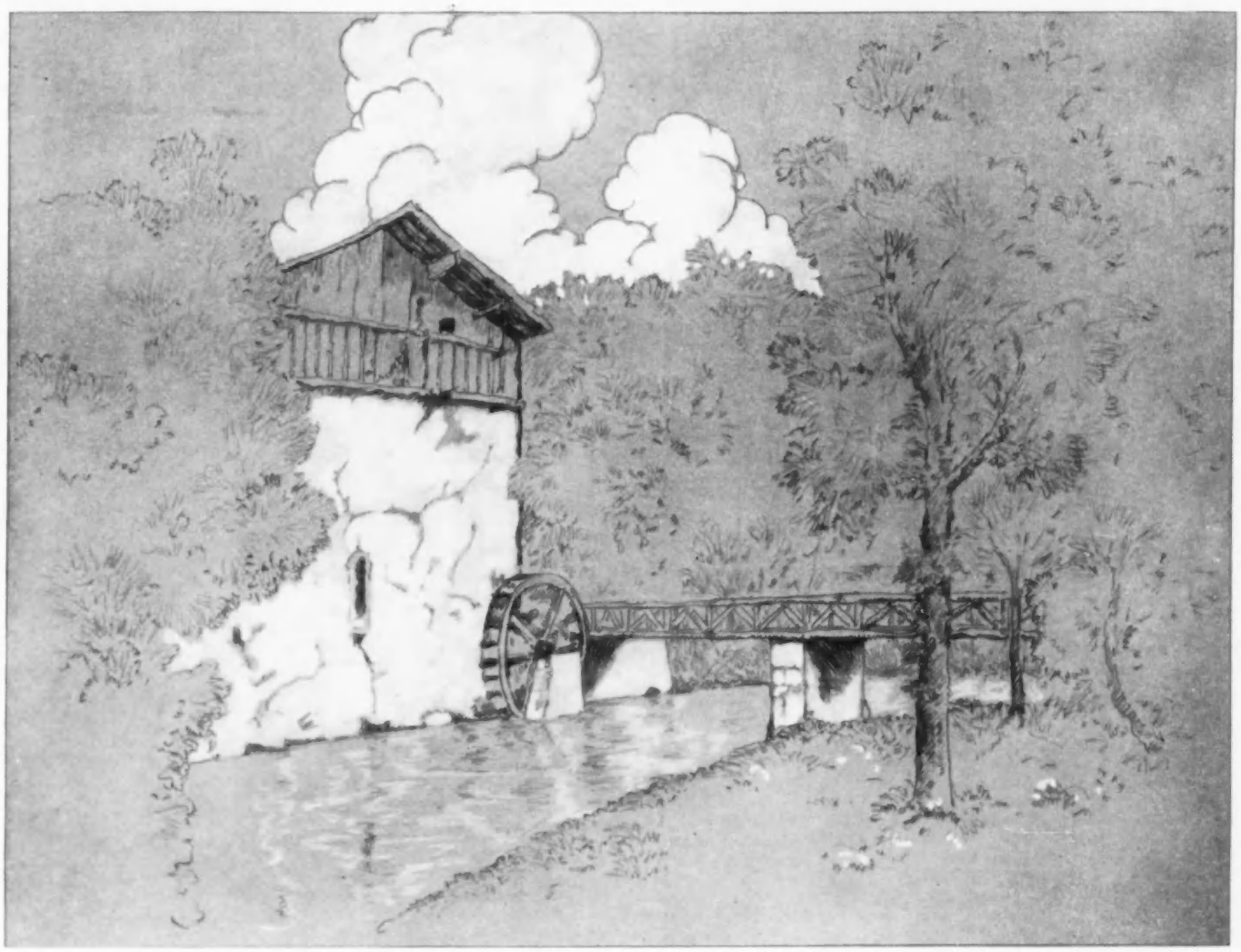
Edmond Rostand has no outward and visible signs of genius. Can you imagine a poet with neatly waxed mustache, closely trimmed hair, and exquisitely pressed trousers? M. Rostand does not affect a single eccentricity of dress. It takes a Parisian to be a poet and a dandy at the same time. In stature he is rather short and slender, and he is somewhat nervous and awkward in his movements. He is not even a good conversationalist, or, rather, he refuses to be tricked into culture-conversations, and retires within himself at the first sign of an approach to personal topics. This outward restraint undoubtedly goes with his abiding purpose to keep his powers of mind and body for his art alone, not to let them be frittered away in purposeless enthusiasms.

The owner of "Arnaga" was born at Marseilles April 1, 1868, so that he is still a comparatively young man—decidedly young for the place he has assumed in literature. He came of a talented line of ancestors, his father, like himself, being a poet, and the author of a poem which won a prize from the French Academy. Strangely enough, however, the elder Rostand designed his son for the prosaic profession of the law, and at fifteen years of age Edmond Rostand was actually at Stanislas College, obediently doing his best to carry out his father's wishes in regard to his life work. But instead of winning fame as a budding young advocate he made a far more brilliant success as a writer of college tragedies and comedies. The great, dusty law books were found scribbled over with vagrant sonnets and verses, and, little by little, seeing that he was so entirely unsuited to the profession, all ideas of making a lawyer out of him were put aside, and his genius was allowed to have full sway.

Although Rostand is a poet, he is not one of the lazy, dilettante type. Underlying the deeply poetical strain in his character is a rugged, persevering one, which has kept him unswervingly to the course that he early mapped out for himself. That course was to give expression only to the best in him, and not even the most brilliant offers have pre-



"Arnaga" is a fine example of the old Basque architecture



These old mills lend a picturesque touch to the Basque landscape

vailed to tempt him from it. A play once finished and gone out of his hands means that he has done the best work on it of which he was capable, and he will not afterwards change a word or line of it, no matter what pressure is brought to bear. He writes and rewrites his plays, time and time again—"Chantecler" has been nearly three years in process of making—until the managers are frantic, but he lets them fume, and works on undisturbed until he, himself, is satisfied.

With a few exceptions Rostand has written only for the stage, and his plays are always in verse. His first published work was a little volume of poems, now out of print, called "Musardises," which appeared in 1890, and was dedicated "To the Loved One." For a time all Paris was busy conjecturing who this mysterious "Loved One" could be, and curiosity was finally set at rest by Rostand's marriage not long afterwards to Mlle. Rosemonde Gerard, who proved to be the one to whom the book had been dedicated, and who had answered the poems by a volume called "Pipeaux." In this book Rosemonde tells how she loves him more to-day than yesterday, and more to-morrow than to-day, while he glorifies her even to her muff—"Je chant son manchon adoré." Unlike so many of his brother poets, Rostand's married life has been an ideally happy one. His wife is still "The Loved One," and, although she is an excellent chatelaine and devoted mother, she finds time to be a companion to her poet's moods.

Rostand's credit in the literary world rests principally on four plays, and it is indeed wonderful that his reputation is so great from such a small output. These four plays are "Les Deux Pierrots," "Les Romances," "Cyrano de Bergerac" (written at the request of the elder Coquelin in 1897), and "L'Aiglon," played first in 1900 by Mme. Bernhardt. "L'Aiglon" alone would have made his reputation if he had written nothing else, many critics placing it beside some of Shakespeare's plays. However, success did not come in a night. In one of his periods of discouragement, it is related, a critic said to him: "Go back to the roaring farce; do another play like 'Les Romances'—that is your line, not tenderness and fine sentiment. The chance is yours to be another Regnard."

Regnard was a buffoon dramatist of the past—clever, undoubtedly, but of all the dramatists the one Rostand wished chiefly not to be like.

"Though I fail a hundred times," said he, "I will not be another Regnard," and he forthwith wrote "La Samaritaine," on as lofty a theme as ever playwright chose—the words of Jesus at the well to the sinful woman. Although it was accredited a failure, Bernhardt still plays it in Passion week, moving all Paris to tears.

"Chantecler," Rostrand's new play, in which there is not a single human figure, is scheduled to appear in the latter part of December at the Porte Saint Martin Theatre in Paris, and M. Hertz, manager of the theatre, has already paid the author $50,000 on account of advance royalties, perhaps the largest sum ever so paid a playwright. The plot hinges on the primitive jealousies of the farmyard, and, in spite of the limitations with which he has surrounded himself, Rostand has woven a web of poetry, drama and philosophy. Those who have heard the play read—and they are very few in number—declare it to be a wonderful piece of dramatic literature, exquisitely written and with wonderful dramatic effect.

Very little definite information about it has as yet been given to the public, but it is reported that the first of the four acts represent a poultry yard, with Lucien Guitry in the rôle of the cock, the hero of the drama. The cock declares that the sun cannot rise until he crows, and lords it in the midst of a crowd of hens until the arrival of a wounded golden pheasant, in the person of Mme. Simone, seeking refuge from hunters. To her charms the cock succumbs at once. The second act depicts a forest at night, in which the cock elopes with the pheasant. Birds of night, perched all about on the nearby branches, conspire against the cock, of whom they are extremely jealous. The pheasant awakes after the sun has risen, while the cock, with eyes screened by the wings of the plotting birds, still sleeps, in ignorance of his undoing. Thus the falsity of his assertion that the sun rises at his bidding is exposed to the pheasant, and she is disillusioned.

The third act shows a reception given by the pheasant in her leafy abode; the fourth and last act is said to be in the interior of a game-bag, although the action remains a secret known only to those concerned in the production. The piece bristles with puns, and there is an excellent quiet humor throughout the whole dialogue. Mme. Simone, who is to play the part of the golden pheasant, has perhaps the most exquisite lines of the whole play, and in a scene between her and the cock, at the supreme moment, instead of kissing, they will be forced to rub their beaks together.

Rostand is extremely exacting in every detail of the representation, and Director Hertz has found himself many times on the verge of desperation. The question of costumes is the most perplexing. Rostand insists that each actor resemble as closely as possible the fowl which he or she represents, and although it may be easy to put a comic opera chorus into the heads and trunks of birds, fish and animals, wild and tame, it is an altogether different matter to induce great actors and actresses to disguise themselves as common barnyard fowls. It is not only their vanity which is concerned, but the difficulty they will have in declaiming their lines when so rigged out. For instance the combed head of the cock, as originally fashioned, was much like an extinguisher. Guitry's entire face was hidden, and in order to make his words understood he was obliged to manipulate the papier maché jaw by pulling a string—a situation and exercise to which he strenuously objected. By persistent protestation Guitry obtained from Rostand a modification of the head of the cock, leaving the lower jaw unmasked.

From this brief resumé of the play one can readily see that Paris is soon to be treated to a novelty.

AS SEEN BY HIM

On Plays, Play Houses and Play Manners—The Intellectual and Practical in Lives of Modern Women—An Interesting Marriage—Him's Tribute to the Duchess of Manchester

ALTHOUGH the New Theatre has been subjected to a vast amount of adverse criticism, I doubt if the directors care greatly. They have built a magnificent temple of the drama, and it stands as a protest to much that is objectionable in the playhouses of New York. I have already said that I do not care for the decorative scheme. It is too magnificent, too garish, and there is no gainsaying that the acoustics are bad. The stage is large, and the theatre itself is only fit for great productions. As an auditorium for comedy and light opera it has proved a failure, but it is a beautiful toy, and if the directors fondly imagine that they are educating the public there is no harm in the delusion. I admit that many of us are bored, and others chilled, depending upon the location of our seats—but we all go.

NEW YORK'S FICKLE TASTE IN PLAYS.

In commenting upon the failure of "Werther," the Massenet opera, to enthuse the New Theatre audience, Mr. Henderson, the musical critic of the New York Sun, gives us a delightful picture of a famous Munich playhouse, at which he heard a Mozart cycle last summer. It seems to be no larger than a drawing room, and it gives you that impression. You feel as if you could shake hands with the people in the last row of the orchestra stalls as well as with those in the proscenium boxes; you can see every expression on the faces of the actors and you lose not a word nor a gesture. For my part, I am fond of small playhouses, unless I have a desire to see some spectacle in the style of a Hippodrome performance—a pageant or a ballet—or unless I wish to hear what is generally termed in this country Grand Opera. Then I go to the Metropolitan, and let my heart be evenly divided between the singers and the charming and beautiful women in the parterre.

And I think that three-quarters of that mysterious body in New York, called society, prefer a small theatre—a place to laugh and to pass a pleasant hour or so after dinner. Now we care for an English comedy, with or without music; now for an American absurdity, brim full of the humor and slang of Broadway; a certain class will always go to see John Drew once a year, and another worships at the shrine of Maude Adams or Ethel Barrymore.

However, New York theatres are strange places. The keenest critics tell us that although people flock to the play here, a metropolitan success nowadays does not mean one on the road, and that that is where the money is made. Even in New York there never has been a season when there has been a greater demand for good plays, and a poorer supply. When one playwright makes a success an army of other writers follow in his footsteps, and managers fall over each other to obtain the productions. But we change so rapidly that what interests us one winter bores us the next. "The Lion and the Mouse" was an excellent play, and "The Battle" was a success of its kind, but now we have about thirty labor dramas and as many involving the battle between the capitalist and the working man. And then there is the Wall Street play, and the romance of the newspaper office, and they all seem alike. Some years ago we had the Wild West show and the border drama in all its glory, then a Raffles epidemic, and recently there has been a cycle of Salomes. If the "Chanticleer" proves a success when it is produced in Paris perhaps some enterprising American playwright will give us a drama built around Audubon's Birds.

A CRITICISM OF MANNERS

M. Henri Cachard—an American who resides in Paris, and who has lately returnd to America for a visit, after an absence of twenty-five years—finds our playhouses more artistic, more comfortable and less dingy than they used to be, and he also pays a compliment to our improved manners. It must be confessed that there is still a rush of men from their seats between the acts that is annoying to those who do not want to go out, and that play parties still have the pernicious habit of coming in late, but the European rule of evening dress is being followed, and it gives a much more brilliant appearance to the house. Only women who sit in the boxes wear hats, and the gowns are almost invariably decollete—a fashion that some may frown on as not being good form, but one that is nice to see. However, I think the way some people in boxes turn their backs on the audience during the intermissions is not the acme of refinement.

PASSING OF THE PRETTY ACCOMPLISHMENT

While the younger people are dancing, their elders are arranging interesting programmes, with a leaven of the intellectual in them. We are a bit tired of the opera, and I do not see how we can be expected to flock to the two houses, unless there is some real novelty offered. Miss Anne Morgan, the daughter of Mr. J. Pierpont Morgan, is at the head of a committee of clever women who are to attend a series of lectures on parliamentary law at the Waldorf-Astoria—doubtless looking towards the Universal Suffrage question—and both Mrs. Belmont and Mrs. Mackay are hard at work obtaining converts for their branches from the mother tree of Woman's Rights. On the other hand, Mrs. Gilbert Jones and a devoted band are holding a propaganda against the movement at a church in a West Side downtown neighborhood, and the weekly meetings are crowded. Other women are devoting themselves to bettering the condition of the poor, and letting sunshine into lives which seem to have known naught but darkness. Miss Helen Frick, the daughter of the steel magnate, is building vacation houses for factory girls, and Mrs. William K. Vanderbilt is busy with her model tenements for tuberculosis patients. A most practical charity has been suggested by Mrs. Parsons, in the form of an institution to teach young women various domestic arts and sciences; to train them in business methods, and to help to make them self-supporting. The well-born woman of a past generation when thrown on her own resources found but little she could do to keep the wolf from the door, but now many women have gone into millinery, and dressmaking, and house decorating, and when they have had talent, and some business aptitude, they have been successful. Teaching bridge, and shopping by commission, have also brought a living to others, and yet how many have given up in despair because their educations were not practical. When one thinks of the silly, superficial methods of the young women's seminaries in the fifties and sixties—the piano playing, or strumming, or whatever you wish to call it, the wax flowers, the impossible crochet and the feeble attempts at art—one does not wonder at the result. In these days of mechanical pianos and tinned music, unless a woman is a positive genius no one wishes to hear her, and photography is much better than the sketch book, with its conventional landscapes. If women plan to go out and fight the battle of life, in the rank and file with men, they must be similarly equipped, as the day of pretty accomplishments is a memory of the past. Indeed, Mrs. Wharton brings the arraignment quite up to time in "The House of Mirth."

AN ENGAGEMENT OF NOTE

Marriages abroad always have a certain interest, especially when we know one of the high contracting parties, and now the cables have brought us the news of the engagement of Miss Mary Colebrook, the eldest daughter of Lord and Lady Colebrook, to Mr. Edward Packe, who is a nephew of the Earl of Kimberley, and the only son of Lady Alice Packe. Lady Colebrook has many friends in America, for she used to come here for the winter, dividing her time between New York and Aiken. She was a Paget, and her brother Almeric married Miss Pauline Whitney, the eldest daughter of the late William C. Whitney. Indeed, she was one of the riding party on the fatal morning at Aiken, when the second Mrs. Whitney met with the accident which caused her death nearly a year afterward. Miss Mary Colebrook who made her début last year at a ball at Windsor Castle, is said to be an exceedingly pretty girl, and Mr. Edward Packe, who has a town house and a country place, is described as young, good looking, rich and popular.

A CHARMING AND ACCOMPLISHED WOMAN

Although I make it a rule not to refer to family affliction or death, I cannot refrain from expressing a few words of tribute to the character of Consuelo, Dowager Duchess of Manchester, who recently passed away in London. This Duchess of Manchester, who as a girl was beautiful and fascinating, has done more than nearly any other American woman to establish the position of our countrywomen abroad, and especially in England. Her father, Mr. Yznaga, was a wealthy Cuban planter, and her mother was a Miss Clements of Louisiana. After the Civil War, when the family were in somewhat reduced circumstances, Mr. Yznaga, the father, went to Cuba to mend his fortunes, and Mrs. Yznaga and her children left their plantation at Lake Concordia, in Louisiana, and came to New York, for a time living in a small house, on a retired street, in the village of East Orange. When Lord Mandeville, the heir of the Duke of Manchester, who was the lion of the season, was taken ill, Mrs. Yznaga—being a friend of his mother, who was afterward Duchess of Devonshire—nursed him to health, and afterwards Miss Consuelo Yznaga and Mandeville were married at Grace Church.

(*Continued on page* 1038.)

THE HIGH CROWNED HAT GAINS IN FAVOR AS THE SEASON ADVANCES

SMART MODELS FROM ALICE LAZARUS

FOR "FASHION DESCRIPTIONS," SEE PAGE 1034.

PREVENTION NOT CURE THE WISER WAY

IN the New York City anti-tuberculosis campaign there are appeals for public support from at least three most ambitiously planned movements. The local Board of Health has secured an immense extra appropriation for its campaign against the scourge; a special committee in the near future is to spend about a quarter of a million dollars in an effort to stamp out the disease, and still another committee, at the instance of Nathan Straus, the well-known pure milk philanthropist, is soliciting an endowment of $1,000,000, and annual contributions to the extent of $60,000, to be devoted each year to out-door treatment for about four hundred slum children, which—assuming that $20,000 at least will be realized annually from the fund—means a yearly expenditure of $80,000, or $200 for each child treated. It should be noted, however, that not only in the last, but in all these movements the money is to be devoted mainly to curing the individual, not to removing the cause of sickness, and, while no one will gainsay that relief should be given to those already suffering with tuberculosis, or that the campaigns will result in widespread good, would it not be wiser if the bulk of the effort were directed to putting a stop to the breeding of the disease?

Congestion exhibits, illustrated and unillustrated lectures, and the distribution of many thousands of leaflets have given to the general public a knowledge of what causes this dread scourge of the age, and in the light of this knowledge it does seem that the Metropolis and the other strongholds of tuberculosis should change their foolishly amiable policy of allowing aliens, many of whom are kicked out of Europe as undesirables, to go whither they list when they arrive in this country. It is natural that the immigrant should seek his countrymen and wish to settle among them, but when out of a total of 100,000 Jews who come to this city in one year no fewer than 72,000 elect to stop here, and when out of 500,000 Italians in this State, 400,000 make the Borough of Manhattan alone their home, it is certainly not wise of the municipality in which he settles, or for the alien himself, to allow him to do so. Yet the arrivals have gone on increasing in number and the cases of tuberculosis have gone on multiplying until at the present moment about 25,000 children of the slums are afflicted with this terrible disease. And this is not the worst of it, for driven by the march of public improvements from some localities of the old city, these alien groups are forcing the blight of their greed, and their unsanitary ways of living, on the new outlying districts that rapid transit systems have opened up, and are thus still further burdening the country with preventable disease.

If no other way can be found to end this wholesale manufacture of tuberculosis, all immigration should be stopped until such time as the situation can be gotten well in hand, and in the meantime such men and organizations as Professor Charles Smith and John Collier of the People's Institute; Benjamin Marsh, the accomplished director of congestion exhibits; the Municipal Art Society, and other individuals and groups who have studied city planning, should begin an aggressive crusade of enlightenment as to the need of developing towns in the newer portions of the country near New York that shall not become breeding places for disease.

How long will the Metropolis and the country at large continue a policy that wastes treasure and life?

THE MODES OF PARIS

SOMBRE IN COLOR AND MUCH FUR-TRIMMED ARE THE SMARTEST COSTUMES—AN ERMINE GARMENT OF GREAT DISTINCTION—EXTREME BUT COSTLY SIMPLICITY IN MILLINERY—BLUE VELVET EFFECTIVELY TRIMMED WITH SKUNK FUR—TAUPE COLOR MODIFIED RUSSIAN BLOUSE MODEL—MAN'S OVERCOAT STYLE IN GRAY VELVET IS SMART IN EFFECT

THE touch of the bold brush of the impressionist is seen at all the recent picture exhibitions. At the opening of the annual exhibition of the Acquarellist Société, yesterday, many of the pictures hung in the little stalls that surround the great exhibition hall of the Georges Petit Galleries rivalled in vivid, unnatural brilliance of color those on the walls of the Indépendantes, or the Salon d'Automne. But however gay the walls, yesterday, the gowning of the modish women who strolled about languidly gazing through pince-nez at the pictures, and with scarcely concealed interest at the gowning of their neighbors, was sombre enough. Every toilette, nearly, that showed the latest word of the modes was either black or raven's wing blue—a color scarcely to be distinguished from black. Furs and trimmings of fur were especially noticeable.

STRIKING IN BLACK AND WHITE

Entering, a woman mounting the stairs just before me wore a magnificent garment of pure white ermine. There was a deep border of the decorative black tails and a fringe of them hung from the back of the wide sleeves, cut in one with the shoulders. Cut after the newest form, wide and square across the back, the collar fell nearly to the line of the waist showing the same pretty, black tail trimming; in front the collar turned into wide revers sloping suddenly into the narrowest of long ends, all tail-spotted and fringed.

A heel-long manteau of black velvet, another woman sported, trimmed with bands of chinchilla fur. Two wide bands, set their width apart, made huge cuffs on the loose sleeves; chinchilla bordered a wide, square collar, and edged bands of the velvet that, with a graceful movement, crossed from the ends of the collar, covering the closing, to the back; passing through slits on the sides they bound the fulness at the back of the knees in the mousmée fashion that so curiously hampers the gait.

DIRECTOIRE COSTUME

Of lovely, soft, silk velvet in a pretty shade of old blue, was a costume with fascinating reminiscences of the best features of the Directoire period. The long, extremely tight sleeves of the redingote costume were edged with black skunk. Her muff of the same fur was so large that her slender figure could have easily hidden behind it. The folds of the corsage lapped low, and crossed at the waist line; a little fulness there was controlled by a fur button motif. Lower down a button held a larger cluster of fulness; from there the fur edging swept in a diagonal line back to the middle of the front, and circled the entire skirt. Small, round, double collars covered the shoulders, ending at each side of the front. The wide opening of the corsage, edged with fur, was filled by a full frilled, lace jabot attached to a fur choker. A fur button from which hung one slender fur tail fastened it at one side, and under the fur edging of the sleeves fell lace frills.

Odd model of dark blue cheviot with the fullness of upper part of skirt held in by the wide plain band at the foot. The coat shows a similar treatment. The trimming is of bands embroidered in soutache. The second suit is a stunning little affair in iron gray cloth trimmed with heavy cords and black satin revers. The buttons are of gunmetal

WHITE AND BLACK TURBAN

Later in the afternoon, at tea at the Ritz, the same noticeable sombreness of attire ruled the great crowd of smart women who filled the wide gallery and the alcoves of the tearoom. It even extended to hats! though occasionally a white one gleamed through the general dimness. As "the line" rules in gowns, so the "form" assumes greatest importance in hats. Often all decoration is sacrificed to this new cult. The great millinery designers ask fabulous sums for hats of simplest form, but exclusive, controlled by one house. On such hats there is little, if any, trimming. A charming young woman seated near my table yesterday wore a huge turban so fascinating I took mental notes of its fashioning. Shaped from great, soft folds of white corded silk, it was trimmed with an immense bow of black velvet; long and wide the bow covered all one side, showing, in silhouette, beyond its bulk, its pointed ends.

That was all. But the poise of it was enchanting, and the dim, soft outlines of its puffed edge! Over it all its wearer had cleverly adjusted her veil of fine black Chantilly lace, its lightly woven design clearly, picturesquely outlined. All of black velvet, her costume was perfectly

plain, save for the silk-covered cord that finished the edges. She wore a long, slender cravat of tail-fringed ermine, and carried a large flat muff of this fur.

ONE-PIECE VELVET GOWN

Gowned in velvet, also, was a second woman at the same table. Her costume was of the dark blue shade so often mentioned; a short,

Léine de Lancy's stunning skating costume of blue silk crepe and chinchilla fur

one-piece gown, closing diagonally from left to right, with all its edges trimmed with skunk. Her hat told its story of chic exclusiveness—one of Daniels's newest forms; its vast expanse was covered smoothly with black velvet. From one side, where the brim lifted a little, swept low a great bunch of black and white aigrettes, the black laid evenly over the white; it touched the tip of the shoulder. Clasping the feathers to the hat shone an oblong silver ornament rimmed with a band of diamonds, and enclosing in the centre a deep blue stone. Hung around her neck by the slenderest possible silver chain—a mere thread of light against the mat darkness of the velvet—there sparkled on her breast the mate to the ornament that decorated her hat. Made of silver wire, these new ornaments have a fascinatingly light effect.

BRAIDED BLACK SATIN

The short skirt of a black satin costume had a deep border formed of close-set lines of fine black silk soutache braid, crossing and intercrossing each other in a manner marvelously effective, and so much more distinctive than an elaborate design. Higher up on the skirt the braid trimming shaped a tunic below an odd little coat. Lapping to fasten on the bust under two decorative buttons, it sloped sharply back to end in a fish tail halfway down the skirt. Tarnished gold galon in a great wheel rosette trimmed her big hat of black silk beaver, and a narrow band of the galon edged her high choker of folded white silk, with its lace jabot striped with narrow silk bands. She was distinctive by reason of having no furs except an immense flat muff dripping a multitude of tails.

YOKE OF FUR

Léine de Lancy wore a stunning costume of blue silk crêpe and chincilla fur, one afternoon recently at the Palais du Glace. On the corsage of a short, fitted tunic the fur shaped a deep yoke, framing a guimpe of tucked blue mousseline de soie; its round, collarless neck was edged narrowly with fur, and the close elbow sleeves. These were met by long gray gloves. Edging the fur trimming on the corsage, and bordering the tunic, an embroidery of heavy floss silk showed effectively. It closed at one side with handsome embroidered buttons and cord loops. Rather scant,

For a young girl this pretty frock of brown velveteen with its sash of black satin and little soft lingerie collar is a very smart toilette. The hat and muff are of brown seal

the skirt was short enough to show the pretty feet dressed in russet shoes with white tops. A wide band of fur hemmed it, and fur shaped her big Russian turban trimmed with gray feathers. As she skated gracefully she gayly swung her big chinchilla muff. (See illustration.)

MODIFIED RUSSIAN BLOUSE

Equally smart, and with more grace of line, I thought, was a costume of taupe-colored velvet made on the lines of a Russian blouse, but unbelted; its straight, loose lines shaped, slenderly the girlish figure to a three-quarter-long skirt depth. Sleeves, sewed plainly into large armholes, were gathered into wristbands of seal fur. A straight band of fur circled the throat high to the ears, fastening at one side, at the top of a wider band that covered the side closing and followed the hem of it. Its individuality, its oddity, was in its straight, loose cut, like a workman's linen blouse, and its hidden side closing under the line of fur. The wearer's head sank deep into a straight, pot-shaped fur turban; from the back, at an odd angle, flaunted a great bunch of white aigrettes. Made of the velvet of her costume, the middle of it gathered into loose folds, her great muff was bordered with wide bands of seal fur; pinned to it a huge bunch of pale purple violets shed fragrance impartially.

SEVERE BUT EFFECTIVE MODEL

I admired a costume of stone gray velvet shaped on the plain, simple lines of a man's overcoat—what the French call a *"houppelande."* How *chic,* how swagger it was! and how plain! Pulled into a few wrinkles, a large button held it close to the figure in front, at the waist line; above, the edges, with buttons and holes, spread apart; the neck was cut a little low over a guimpe of black mousseline de soie, plaited finely, and cut round at the base of a white stock collar. Halfway between wrist and elbow the straight coat sleeves were cut off to show undersleeves matching the guimpe. For a few inches the inside seam of the coat sleeve was left open, edged with buttons and holes. A silver ornament, similar to those described above, hung low on the bust; another pinned the folds of her velvet turban.

MADAME F.

In grey corduroy with buttons of grey enamel ribbed in black this little suit is distinctly chic

WHAT SHE WEARS

VELVET IN BLACK AND COLORS THE SMART AFTERNOON DRESS—BLUE VELVET AND SILVER FOX—THE NEW METHOD IN FUR TRIMMING

WITHOUT in the least disparaging the beauty of cloth as material for costumes—than which nothing could be more attractive and smart—there is cause for rejoicing in the revival of velvets for afternoon dress. All the smart women have taken up the exquisite harmony that exists in intermingling furs with velvet in costume and hat; this being very evident wherever social gatherings of prominence occur. Black velvets are in high favor as wear for both matrons and maids, and are extremely becoming to both, making, as they do, soft backgrounds for the roses in young cheeks, and also for the shining silver threads of hair that come with advancing years. Colored velvets, ribbed and plain, are also popular with those who dress well, as few are satisfied unless they have costumes of both kinds. At the many recent weddings — where "the pink and fashion of the town" assembled—there was every chance to note how smart were the velvets worn, in black and colors.

SMART COAT OF MOLE COLOR VELVET

One of the late September brides never looked lovelier than in a medium shade mole velvet, the well-hung skirt being untrimmed. The coat (which is the important feature nowadays) was hung in three - quarter length with the best tailor lines, and had for trimming the finest of pointed black fox, the band on the bottom being wider than the two bands running up the fronts and continuing around a collarless neck. An attractive feature, youthful in effect, was the scarf-vest. The ends started from the inside shoulder seams, crossed in front, leaving a high V-opening, then narrowing, slipped backwards so as to fasten as a strap at the back with a button. The V point was filled in with transparent dull gold and silver lace. Fur wristlets finished the long coat sleeves, which had at the top a straight black open passementerie band, five inches wide, laid on flat. A similar band also appeared above the fur on the bottom of the coat, slanting across the fronts downwards. The muff was of medium size, comparatively, and rather round in shape—a return to old lines that the best furriers have taken up in order to get away from the ordinary styles of flatness that dominate in cheap furs. What could have been in better taste than the Petit Caporal hat of furry beaver felt worn, on the same mole shade, its turned-up brim faced with the same fur cloth, and a chic cockade of black satin ribbon, a jeweled button in the center, saucily posed on the topmost rim.

Reception gown of olive green silk cachemire, which has broad bands of trimming forming a panier effect. These bands, which are made of the same material as the dress, have square appliques of black and olive green velvet embroidered with bronze thread. The yoke and collar are of baby Irish lace and the tucker effect is of bronze colored chiffon. Hat of black beaver with roses in soft pinkish brown colorings. Muff of shirred chiffon and wide bands of skunk

SILVER FOX AND BLUE VELVET

In the next pew was another bride, very tall and graceful in figure, possessing more distinction than beauty, perhaps, but extremely attractive. Her costume was of the lovely blue velvet, bleu de roi. The skirt, in carriage length, was plain, with a coat of redingote length in front, composed of crossed shawl-pointed parts. The crossing of these fronts was very high, so that a transparent white lace stock was clearly visible. The back of the coat was somewhat shorter, and the lines were easy and slightly spreading towards the bottom. Nothing could exceed the beauty of the silver-fox trimmings, which started from the wide turn-over collar, and included a broad bottom fox border which extended also into the shawl points. From that corner turn the fur began to taper gradually. This is an instance of the new departure in the handling of fur as a trimming. Care is taken not to interfere with the designer's lines, with regard to the figure or its silhouette, so we may observe the correct graduation of furs, and the proper widening or narrowing of fur borders, according to where they are placed. The crude and old way of carrying a fur border was straight on throughout. Silver-fox wristlets finished the close-fitting sleeves, and the muff was of the same fur. The hat worn was of the costume velvet, and in shape a tricorne, having a fusée of white aigrettes, held to the hat brim by a black and gold ornament, so that it shot off in that slanting manner now affected, much like a comet. A bunch of violets gave a pretty floral touch.

Gown of wine-colored chiffon velvet, with a long scant skirt and a waist made in surplice effect. Tucked chiffon is used for the pointed yoke and long sleeves. Self-tone guipure trims and a large Oriental buckle is placed at the front of the broad belt

ERMINE-TRIMMED LACE COATS

Lace coats—particularly those of Irish lace—are made to look extremely smart by trimming them with spotted or black-tailed ermine, the border extending down the coat fronts and round the bottom, bordering also the collarless neck and half-sleeve edges on the bottom. For theatre dress, as well as in the stalls at the opera, these coats are suitable and effective. One of the comfortable additions is to carry a wide double-ermine stole, as one opera subscriber always does. It is so quickly drawn up in case of a draught, and so protective that one wonders why more of them are not seen. Black or dark colored mousseline gowns prove most effective if worn with these ermine-trimmed lace coats. An all-black, dark-blue or elephant-gray gown makes a capital foil for the lace and fur.

(*Continued on page* 1038.)

SMART FASHIONS FOR LIMITED INCOMES

The Clever French Trick of Combining Several Materials in a Gown is one that the Woman of Limited Income can Adopt with Advantage—Evening Gowns that do Double Duty—A Pretty Model for a Street Suit

No. 1. This simple evening toilet, designed by a famous French dressmaker, can be readily contrived from an old gown

THE French have a charming way of combining this and that material in a fashion that if ultra critical one might almost call scrappy, but which, when undertaken by their master taste, is altogether successful. It is well to keep one's eye open for gowns in which this tendency appears, for most valuable ideas may be culled from them for the doing over of old frocks, or for developing new ones from dismembered old ones. A very excellent example of such a model is given in the first sketch, an evening gown just imported from Paris for the wardrobe of a young married woman. The skirt is a plain circular cut in white satin with a little shirred panel at the middle back. The soft girdle is of deep rose satin and above it the waist is chiffon on a satin lining. In the original the lace is a fine chantilly drawn in an easy drapery from shoulders to bust, where it is caught by a deep pink rose with one or two green leaves. Coming from the shoulder blades at the back and showing under the lace is a band of pale blue ribbon, which appears again in a narrow bias fold at the neck. The tucking that fills in the neck and the sleeves is of silk tulle. Unusually artistic and in almost any case becoming is this lovely frock, and yet its materials are what any woman can gather together from cast-off gowns. A satin skirt of any shade will do to start with, and if the color scheme mentioned does not do for the skirt in hand, there are many other attractive ones that can be worked out. Suppose you have a discarded yellow satin gown. Put in a belt of flame color with gold ribbon showing under the lace and a flame-colored poppy at the bust, or with green use black and pale blue around the bust and a black rose. Pink is beautifully set off by a black girdle and silver under the fichu. If the dress is of white satin the draped portion is effective in crystal spotted net with a band of crystal embroidery at the waist. A very smart frock can be turned out on these ideas.

ECONOMY IN SKIRTS

The second drawing illustrates a good design for two gowns in one. The models as actually used are made up around a left-over skirt, but the scheme is an equally good one for an entirely new frock. The skirt for which these waists are made is a chiffon cloth slightly gathered at the waist and laid in two deep tucks above the hem, with insertions of fancy net lace. Originally it was white, but having become discolored with use it was dyed a striking shade of light blue, a little on the turquoise tone. It is hung over the same white satin lining that served under it at first, this having been washed out in naphtha at home. White is used as foundation for the waist, which is mostly of silver net with tiny spangles sewn on. This net is draped around the bodice with sleeves of the same and long wings that hang from the shoulders. Across the bust there is a plain strip of turquoise satin, above which all-over lace matching the insertions in the skirt forms a half yoke with a deep V neck. This yoke can be more cut away if the waist is intended for the most formal occasion. A silver rose is caught at the left side.

The other waist, the one that is to do as a tea gown, and which will answer also for theatre wear and small evening parties, is shown in the small sketch. It is a Louis XV coat, a model put forward by one of the best French houses. White figured taffeta is its material, in a pattern of pink flowers with a touch of both green and light blue. These taffetas are to be had in a splendid quality for a dollar and a half a yard in a variety of colorings. The great beauty of the coat is the exquisite draping of the sides. Down over the hips the silk lies flat and smooth, outlining the figure tightly; toward the bottom this eases off to allow the edge to lie in two deep folds that curve around and continue up the back, and are caught at the waist line by two large buttons. The inner fold is of plain blue satin, the same shade as the skirt, and blue satin forms the pointed basque that peeps between the fronts. The collar is of heavy white taffeta, hand-embroidered at its front corners in a rose pattern reproducing the figure in the silk. Creamy valenciennes lace falls from beneath the edge. This is not only ultra smart, but it is one of those picture fashions that never go out of style. The shoes are of blue silk tulle puffed on a thin lining. Almost any color will be found charming if carried out in this model.

RUSSIAN BLOUSE FROCK

The almost severe simplicity of the third gown gives it a distinction that one rarely sees. It is especially practical at present for wear under a fur coat, and if worn later without a wrap it will make an excellent costume for spring or southern wear. Blue serge is the material, diagonal in the weave, but fine rather than coarse. The skirt is plain and straight, the blouse all in one. This makes it possible to have a third piece in a jacket to be used with the skirt as a conventional suit. The waist is without a tuck or plait, the back cut on the bias and fitting smoothly but not skin tight. The yoke is very shallow, showing hardly more than an inch of the lace dickey below the collar. A piping of black satin runs around the yoke, and the same finishes the sleeves with a fold of white at the wrist. Cravat bows of heavy black braid with a loop of satin across the middle are used in triplets down the front of the blouse and at the cuff. In the sketch the belt is of the material, but one of patent leather, as wide as the figure can stand it (at least three inches), will add greatly to the success of the gown. Have a large square buckle of either silver or patent leather. The hat worn with the gown is a black satin finished beaver, wound with a scarf of velvet and a black plume at the side. Some thin silk lining should be put in the skirt of the blouse to prevent its clinging to the one beneath.

No. 2. A stunning evening toilette that can be converted into an adorable tea gown by the lovely little taffeta coat shown in the small sketch

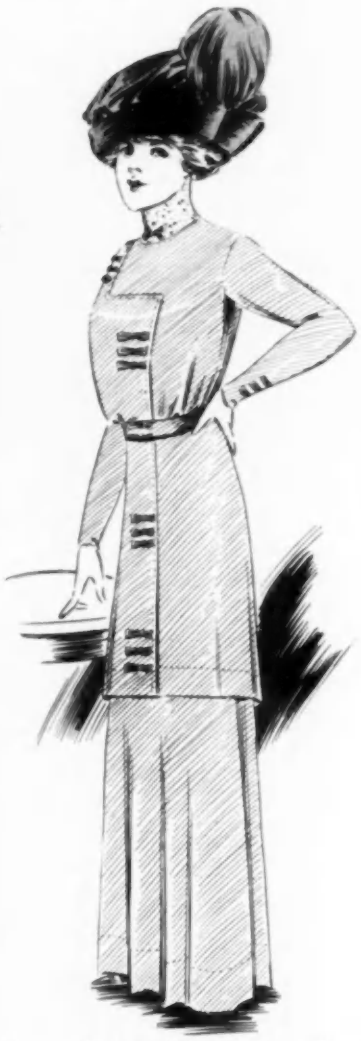
NECK ARRANGEMENTS

All imported models of separate blouses have collars of the material attached, whether the waist be of wash materials for morning wear or in chiffon and silk fabrics. Linen or lace standing turnovers are still much worn, but almost exclusively for sporting and exercising. Now it requires some thought and care to keep collars of thin materials in such order that the neck will always have that trig and neat look absolutely indispensable to smartness. The boning comes first, and this cannot be looked after with too great precision. A thin collar is always cut at least an inch higher than a stiff starched one, as the light material draws together somewhat when it is fastened. Use bones of a pale cream composition, washable and flexible and pierced for sewing. These come in half a dozen lengths. Start two near the middle bottom edge at the front, slanting outwards so that they come well at either side of the chin at the top. From this point to the back of the neck a perfectly straight line is ugly, an exaggerated point ridiculous. Half way round place one of the bones upright, so that the top edge of the collar is raised from a quarter to a half inch. One bone is required for the back opening. Fancy waists always have some trimming to soften the top of the collar, but linen or lawn waists are often left with just a straight hem or fold against the throat, which is unbecoming and must be remedied. Tiny plaited frills of the material are much in vogue, but are not good except on a long slender neck. Short necks and full faces should substitute flat folds of linen or lawn, which can be tacked in over the tops of the bones, and left in when the waist is washed.

Very pretty but more expensive is to make the top of the collar of inch-wide heavy lace, such as Irish or cluny. It can be put in straight around, as the boning will lift it sufficiently under the ears. These touches will add much to one's appearance. The bones I mention do not scratch the neck, but it is always a good plan to fit either bone in a little pocket. Then if it is preferred they can be taken out when the waist is washed.

WHITE GLOVES STILL FASHIONABLE

The passing of the white glove has been threatened for a year, but in spite of this prophecy it continues to hold its own in all fashionable assemblages. Reasons of economy have much to do with the retention of white, for while white glacé gloves look as good as new each time they are cleaned, suede never is the same after it has been cleaned, as it shows streaks and looks shabby almost immediately.



No. 3. Practical little Russian suit in blue serge

MIDWINTER FASHIONS IN FUR.

FROM THE PLYMOUTH FUR COMPANY

FOR "FASHION DESCRIPTIONS," SEE PAGE 1034.

WHAT THEY READ

ROMANTIC GERMANY. By Robert Haven Schauffler, Author of Where Speech Ends. With Illustrations by Hans Herrmann, Alfred Sherres, Karl O'Lynch, Von Town, Gertrude Wurmb, Charles Vetter, and Otto F. Probst. The Century Co. $3.50 net. Postage, 19 Cents.

It is urban not rural Germany that Mr. Schauffler would have us accept as romantic, and after reading his text and seeing the illustrations that accompany it one easily admits that many of the German cities have brought down to us the living charm of the mediæval days. Mr. Schauffler writes with enthusiasm, but without the gush of the showman. He knows and loves the cities in which he would interest us, and he lets us feel what he himself feels. Dantzic, which furnishes the lovely frontispiece in color, opens the volume, and the author writes of it with intelligent affection. Berlin and Potsdam move him less, but he warms to Brunswick, which city is treated with great success. Leipsic, too, is done *con amore*, and of course Dresden, Munich and Rothenburg, as among the quaintest and loveliest of continental towns, afford the author the opportunity he wishes. Dresden he calls the city of pleasure, and as in this phrase he endeavors to strike the keynote of each town as he comes to describe it. "The City of Dreams" is the author's happy name for Rothenburg. Not the least attractive feature of the descriptive matter lies in the happy translations of sentiments in prose or verse from public monuments and the like.

Most of the illustrations well bear out the title of the volume. Some of those in the chapter on Brunswick are too broadly treated for the best effect, but that criticism can hardly be made of those in any other chapter. On the whole, the least interesting pictures in subject are those of Berlin. Those of three or four smaller cities are nothing less than fascinating.

NERVES AND COMMON SENSE. By Annie Payson Call, Author of Power Through Repose, Etc. Little, Brown and Company, Boston. $1.25 net.

THOSE NERVES. By George Lincoln Walton, M.D., Consulting Neurologist of the Massachusetts General Hospital, Author of Why Worry. J. B. Lippincott Company. $1 net.

Here we have two more useful books on nervous control, by authors who are pretty wide apart in their general theory, but who agree in advising self-cure for many things that ordinarily make money for the doctors. Miss Call's book is reprinted from a magazine, Dr. Walton's, we believe, is not. It is said that the earlier books of Miss Call have proved valuable to a good many readers, and certainly Dr. Walton's "Why Worry," the most delightful recent contribution to the whole subject of mind cure, ought to be useful now and for generations to come. We cannot help feeling, however, that the message of both authors was delivered pretty fully before these new books appeared, and we seem to detect in both volumes a tendency to say in many words what might more advantageously have been said in few. Benefactors of the human race should take care that they do not yield too readily to the importunity of publishers who are sensitive to the financial aspect of books bought by that very large and fairly well-to-do portion of the public that has time to think about its symptoms. We decline to arbitrate the question naturally raised by the quarter-dollar difference in the price of these two books.

GEORGE BERNARD SHAW. By Gilbert K. Chesterton. John Lane & Co. $1.50 net.

Mr. Chesterton evidently wrote this book in a spirit of infinite delight, and it is probably the first serious effort at explaining the various influences that went to make up that rather remarkable character of which it treats. It is needless to say that the task proved congenial. Indeed, something of Chesterton's appreciative mood is reflected in the following whimsical "Preface":

"Most people either say that they agree with Bernard Shaw, or that they do not understand him. I am the only person who understands him, and I do not agree with him."

As a matter of fact, however, we find that the author continues to agree with him astonishingly well throughout his book, which is an attempt to explain its subject's true personality and true position in the world. According to Chesterton, Shaw is a responsible, serious-minded, and even amiable person, in consequence wholly misunderstood by the flippant and heedless public, whose feelings he tenderly wounds. As his critic sees him, he is a Puritan to the core; a solitary, sarcastic Puritan born out of his proper time, and set in a degenerate age. Like the jester in Thackeray's poem:

"He shows as he removes the mask
A face that's anything but gay."

And whether, or not, we agree with this amazing portrait, we must applaud the skill used by Chesterton in working it out. He establishes himself, knowingly or not, as Shaw's second in the Irish wit's brilliant but losing fight against various human institutions for Shaw is waging a losing battle through showing no vestige of sympathy for ordinary human failings. His wit glitters like the point of a diamond drill. But the diamond drill is a poor instrument with which to bore through the earth. If it were supplemented by other tools—if it had the saving grace of humor—he could influence us very much as he liked, but he is a wit of the school of Swift and Voltaire, who never led thought, but stood behind and stimulated it. Shaw will never effect a reform by himself, but he will always prod other men in the direction of reform.

However, Mr. Chesterton's style is as felicitous as ever, showing all his old genius for phrasemaking—such, for example, as "explosions of ineptitude," the words with which he describes Shaw's thoroughly mad outbursts, and his book is a well-balanced and vivacious work on a more than usually interesting subject.

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THE OLD-GERMAN HOUSE
From Romantic Germany

A TROOP OF THE GUARD AND OTHER POEMS. By Hermann Hagedorn. Houghton, Mifflin and Company. $1.10 net.

Mr. Hagedorn's play, "The Woman of Corinth," was favorably noticed in Vogue a year or more ago. His new volume serves to exhibit his poetic gift under varied forms, some of which were not revealed in "The Woman of Corinth." A Threnody, several odes of considerable length, many short lyrics, one set of them forming a connected sequence, half a dozen sonnets or more, several poems in eight-line stanzas and others of irregular form, and a one-act tragedy make up the volume. Feeling is the quality uppermost in Mr. Hagedorn's poetry, and when thought finds a large place in any of the poems, as it frequently does, it is, as it should be, thought impassioned with feeling. He seems to reach his finest in this kind of impassioned thought when he speculates upon man's destiny in his Threnody, especially, perhaps, in the third section of that poem, a section that opens with a delicious lyric flight, and thence goes on to express with unusual compression and feeling the baffled sense of life's mysterious significance. Of the odes, that which gives title to the volume has some fine movements, but that on Lincoln is perhaps stronger and richer. The sonnet entitled "Calm Sea" is extremely well executed, though prudes may quarrel with its boldness of conception as too closely resembling that in one or two of the sonnets for which Rossetti is questionably famous. The sonnet "Concerning Sonnets" suffers from the fact that it challenges comparison with several on the same subject by very eminent hands. Mr. Hagedorn's little lyrics are often happy in their marriage of music to thought and feeling, and hardly one is happier in this regard than "My True Love from Her Pillow Rose." The little tragedy, "Five in the Morning," has excellent stuff, but it does not quite move one as it should. Taken altogether this volume is not only good in itself, but better in its promise. There are a few echoes in these poems, as the "honor, honor, honor" in the Lincoln ode, which sounds of Tennyson's "Wellington," and two lines in the "Song" on page 27, which suggest Bassanio's immortal words, "Only my blood speaks to you in my veins," and yet again there is an admirable passage in the ode entitled "A Troop of the Guard," where the refrain from "Marching Through Georgia" is perhaps purposely suggested. Mr. Hagedorn's poetic gift, however, is his own, and it is one from which his admirers expect more and even better things.

BOOKS FOR THE YOUNG

"Overheard in Fairy Land" (Little, Brown and Company, Boston, $1.50), by Madge A. Bingham, is a collection of somewhat fantastic but very pleasant nature stories as told to kindergarten children in a Southern city. Peter Pan, it appears, is at the bottom of these stories, for the children of the school were devoted to Barrie's hero. How apple trees grow from the seed, how mushrooms spring up, why the persimmons are in three colors, the origin of the Black-Eyed Susans and such matters are given under elaborate disguises. Ruth Syphard Clements furnishes many delicately tinted illustrations.

Captain Jinks was a Shetland pony, and through the kindness of Frances Hodges White we have his Autobiography. It takes nearly three hundred pages for the story of Captain Jinks, but after you get through with it all you know how a Shetland pony looks at the world. The adventures of the pony and his friends are agreeably told, but it is impossible to praise the pictures with which the text is illustrated. L. C. Page and Company, Boston, $1.50.)

Florence and Bertha Upton and their publishers, Messrs. Longmans, Green and Company of London, New York, and the Universe, have had the temerity to give us for Christmas a very gay nursery book called "Golliwogg in the African Jungle," and if we be not under an optical illusion, the leader of the hunters salutes the world with a smiling dental display that can suggest nothing except a caricature of an Eminent Personage. Leaving aside the question of *lese majesty*, we are bound to admit that the pictures furnished by Miss Florence Upton are very funny. As to the verses, they are well enough for their purpose, and perhaps Miss Bertha Upton intends that they shall suggest the somewhat stiff joints of the Golliwogg party.

"Story Land" (Little, Brown & Co.) is a collection of prose and verse for children selected by Clara Murray, author of several juvenile books. Laura Richards, Emily Dickinson, Helen Hunt Jackson and Mary E. Wilkins are among the authors from whose writings the selections have been made. The illustrations are not worthy of the text.

"Betty Baird's Golden Year," the third, and presumably final, volume in Anna Hamlin Weikel's "Betty Baird Series" (Little,

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THE EARLY SUCCESSES OF THE DRAMATIC SEASON

By Pierre Van Rensselaer Key

LET us pause for a moment to turn a retrospective eye toward the accomplishments of the first few weeks in the dramatic season of 1909-10. While no supremely great dramatic effort in the creative field has appeared among the early-season successes, several are of excellent calibre in the matter of choice of subjects, and their authors have molded them into entertaining and interesting plays, if not into works of great importance.

However, play-making is a difficult, and by no means a smooth-sailing calling. The profession is trying to the soul; it often lacks adequate compensation, and it is seldom satisfying in the fullest sense, except to a few of its recognized leaders. To the manager play-producing is financially uncertain, rarely completely gratifying, and always fraught with multitudinous dangers of the gravest character, and to the player, masculine and feminine, the stage is a path of thorns, which pricks the sensitive nature—a life of ups and downs, of heart-aches, of temporary mental soarings.

Yet, year after year, in answer to the public's insatiable demand, and the call of the blood, those who make, produce and interpret the hundred and one new messages of the drama toil in their tasks, drinking cheerfully what comes to their cup, and moving on to the next mile-post with seeming content.

It is not always the best play that wins. A situation of commonplace moment to the stage director may develop into the turning point of a first night audience's early indifference. A number of bright, or apt lines may form the basis upon which a partial success can be easily reconstructed into one wholly satisfactory. And so, in gauging the achievements of these first two months of the current dramatic year we must remember that it is the play-goers who have the final word. True, they do not invariably select what is best, but as they pay the bills their decision is entitled to respectful consideration, even though it is not always altogether just.

Including quality, and the comparative excellence of the presentation, there are so many different viewpoints of a play that no forecast as to its ultimate end can be accurate. Standards of critical measurement often are at odds, and the public is quite as likely as not to take a round-the-corner squint from an altogether new angle.

In summing up briefly what has been given to New York, which, as the producing center of the dramatic managers of the United States, must necessarily act as a sort of compass needle, it is not possible to mention all the plays and musical comedies that some managers, and some part of the public, may believe entitled to consideration, but less than one dozen of the former have held their positions in metropolitan theatres for a period sufficient to warrant their being classed as "successes," while only three musical comedies have endured, aside from one that shows signs of continuing here indefinitely.

In the absence of any play that has hit with the vigor of some others in previous seasons, there are, nevertheless, several creditable specimens, and in the approxi-

Elsie Ferguson, who has made a genuine success as the winsome ruler of Herzegovnia in Channing Pollock's play, "Such a Little Queen"

Chrystal Herne in "The Melting Pot"

Lucille La Verne as Aunt Selina, and Georgia O'Ramey as Kit McNair, in a funny situation in "Seven Days"

Scene in the last act of "The Harvest Moon" in which Monsieur Vavin discloses his identity as the father of Dora Fullerton

Mary Ryan and John Barrymore in "The Fortune Hunter." The druggist's daughter is reproved by her father's clerk

mate order of their intrinsic worth and popularity they seem to be "The Passing of the Third Floor Back," by Jerome K. Jerome; "The Harvest Moon," by Augustus Thomas; "The Awakening of Helena Richie," dramatized from the novel of Margaret Deland by Charlotte Thompson; "Is Matrimony a Failure?" an adaptation from the German by Leo Ditrichstein; "The Fortune Hunter," by Winchell Smith; "Arsene Lupin," by Francis de Croisset and Maurice Leblanc; "The Melting Pot," by Israel Zangwill; "Such a Little Queen," by Channing Pollock; "The Fourth Estate," by Joseph Medill Patterson and Harriet Ford;" Seven Days," by Avery Hopwood and Mary Rinchart Roberts, and "Inconstant George," by the authors of Billie Burke's play, "Love Watches."

Donald Brian and the chorus singing "Love is a Race" in "The Dollar Princess"

Taking "The Passing of the Third Floor Back"—or, as one street gamin expressed it to the writer the night of the play's New York premier, "The Third Flat in the Rear"—there can be no denying the justifiableness of its popularity. It is not mechanically a well-made drama, but it radiates so much human warmth, sunshine and goodness that few persons leave the Maxine Elliott Theatre without a consciousness of having been bettered for having seen and heard Forbes Robertson and his colleagues. The message conveyed is one of uplift, yet so naturally is it delivered, despite the fact that there is but little action of the cumulative sort, that few dissent from the general opinion regarding its excellence.

"The Harvest Moon," recently produced, is interesting both in matter and manner, for its author has selected his subject with understanding of its possibilities, and handled it with the intelligence he always displays. It is not quite another "The Witching Hour," but it is a splendid play, and with George Nash in the principal rôle it is meeting with deserved approval. The weakness appears to be in the "too previous" climax, which by all standards should be moved to the third, instead of the second, act, where it now stands.

"The Awakening of Helena Richie," in which Margaret Anglin is achieving the success de resistance of her career, is one of those weepy plays, against which no human eye is waterproof; but it has been capably dramatized and so efficiently staged that the moving van is not looked for in the region of the Savoy Theatre for some time to come. And the same state of affairs exists at the Belasco Theatre, where "Is Matrimony a Failure?" nightly causes large audiences to laugh with delight and indulge in neighborly nudges. The secret of the success of this comedy is its naturalness—the lines, situations, playing, costuming and staging being all just as we might hear and see them in the affairs of everyday life.

Winchell Smith hit the bull's-eye a resounding thwack when he took "The Fortune Hunter" to the Gaiety Theatre, for with this highly moralistic play and the assistance of John Barrymore, he is delighting thousands of people every week. "Arsene Lupin," which has fairly galloped away with public favor at the Lyceum Theatre, has reversed itself and its authors. Originally intended merely as a satire on "Raffles" and "Sherlock Holmes," it has been taken by the public of New York to be a seriously intended detective play, and as such, despite its incongruities, as judged by calm reviewing standards, it is running with the frictionless throb of a well-oiled engine.

William Courtney in the title rôle of "Arsene Lupin"

Israel Zangwill's "The Melting Pot," which has been filling the tiny Comedy Theatre with persistent regularity since its production weeks ago, is a play with admirable qualities from the standpoints both of the player and the audience. In spite of its seething inner emotions it conveys a message which many of us are only too glad to receive, and though the author has permitted a touch of the melodramatic to singe its edges, it is, nevertheless, a play of strength, sterling literary merit and, as a representative of its class, stands well toward the top in the list.

Those who have not yet felt the charm of Channing Pollock's "Such a Little Queen" and who have the opportunity, which will now be made possible through the recently arranged tour of the New York company, should not fail to seize the chance. It is not a great play, even considered with others of its own type, but it radiates sunshine, and a spirit of making the best of life as it comes to us, and the development of the story is so natural and comes to such a generally all-round pleasant conclusion that one goes home after the performance with a feeling that, after all, the world is a pretty good old planet. Elsie Ferguson, who is a young and pretty woman, and who leaped into the star's chariot after the play's premiere at the Hackett Theatre, has done much to give "Such a Little Queen" its present vogue.

Despite the inconsistencies of "The Fourth Estate," this truly realistic newspaper drama has won a popular success. It is another evidence that occasionally the public will select not what is the best but what appeals to its taste for novelties. It is inconceivable that any man should be so set in an alleged highly moral purpose that he would be willing, in order to carry it to its conclusion, to ruin the father of the girl he loved. Yet this is the keynote of the story in this play, but apparently theatre-goers are ready to overlook the shortcomings for the sake of the composing-room scene and other bits of realistic happenings in the publishing of a daily newspaper, as shown on the Wallack Theatre stage.

"Seven Days," which is the funniest and best farce seen in years, and which has scored as triumphantly as any other play of the season, will surely stay here for the rest of the year.

Ever since this merry farce made its appearance at the Astor Theatre the walls of the playhouse have echoed and re-echoed to incessant laughter. There is small chance that "Seven Days" could help to prop up the stage in any process used for its elevation; but it is clean, frolicsome and clever, and as this is the mission of farce comedy it serves its purpose. Seats are selling for ten weeks in advance.

"The Dollar Princess," with Donald Brian, Adrienne Augarde, Valli Valli and F. Pope Stamper, has scampered off with a large share of the honors going to the successful musical comedies which New York has had thus far in the season. It is musically tuneful, capably cast, lavishly mounted and snappily performed. It is a typical, highly attuned musical comedy running at full tilt on the "third speed."

"The Chocolate Soldier" and "The Man Who Owns Broadway," with Raymond Hitchcock as the fortunate individual, each have found popular favor, and the same is true of "The Silver Star," in which Adeline Genée is the conspicuous feature. Sam Bernard is reaping the success of his career in "The Girl and the Wizard," where he is imparting a genuinely pathetic touch to the rôle of the big-hearted Mr. Schultz. "The Belle of Brittany," with which Frank Daniels chose to make his reappearance on Broadway not so many nights ago, is a capital musical comedy, which was reviewed in these columns recently enough to forego the need for additional comment at this time.

For the moment, then, though there is not a great deal worthy of high praise, we can truthfully say, "it might have been worse." What the future dramatic crop has in store for us no one knows, but unless it surpasses expectations, the result of the year will not be an improvement upon previous achievements.

Allison Skinner as The Landlady, Forbes Robertson as The Stranger, and Molly Pearson as The Slavey, in "The Passing of the Third Floor Back"

Jane Cowl, Frank Worthing and Louise Mackintosh in a scene from "Is Matrimony a Failure?"

MARIAMNE—AN IMPRESSION

Derived from the Play of Stephen Phillips, "Herod," as Presented by William Faversham and Julie Opp

By Eleanor Raeburn

THE test of any great drama of classic events is not so much the alluring charm of the picture, or the flowing melody of the lines, fitly spoken (although both may contribute to the embellishment of the scenes). It is always the human appeal of the story, as it develops. Indeed it is the power of the dramatist, or raconteur, to make his people live, by investing them with familiar characteristics which, despite the lapse of long centuries, reflect our own, that proves the universality of the fundamental laws underlying human nature. This fact explains our continuous interest in the remote Biblical narratives, told with such unique dramatic simplicity.

In that great epic by Stephen Phillips, entitled "Herod," into which recently William Faversham and his wife, Julie Opp, have read new meanings, the figure of Mariamne is one of compelling sympathy. She was the passionately beloved wife and queen of "Herod the Great"—that king of Judea whose reign overlapped the birth of Christ by four years, and whose memory is forever stained with the slaughter of the infants of Bethlehem. The poet has presented her in a three-fold character — as the loving, but haughty, wife, who was, in fact, "the last of all the Maccabees—lone daughter of that flaming line"; as the devoted sister of the young Asmonaean prince, Aristobulus III, who, through the scheming of their mother, Alexandra, at seventeen was anointed a High Priest, and subsequently murdered by Herod; and lastly as the Queen, profoundly hated by Herod's mother, Cypros, and his sister, Salome (who declared she'd "bear no more with Mariamne" because of "her arrogance, her stillness and her stare"), and hating them disdainfully in return, because they were Idumaeans.

As interpreted by these artists and their subordinates, the drama is enhanced by wonderful stage pictures, and, especially on the part of Mariamne, by extraordinary beauty of person and speech. Miss Opp's Mariamne is a majestic and impressive impersonation, to which her tall stature lends a Burne-Jones suggestion, emphasized by a marked resemblance to Mary Anderson, as remembered in her histrionic prime. Her golden voice and graceful poses give delight, and the rich color of her queenly robes has all the tableau value of the rarest stained glass.

How the sensuous blending of color holds the eye in that first act! The sacred hill of Jerusalem is seen as a background through the colonnade of Herod's palace. Garlands of roses entwine the pillars, and braziers of incense are burning. It is afternoon of the last day of the Feast of Tabernacles, and Mariamne's brother, Aristobulus (grandson of that Maccabeean, or Asmonaean, king, Hyrcanus II, whose ears had been lopped off to debar him forever from the High Priesthood), has been newly anointed High Priest. The beautiful youth is the idol of the people; so much so that the "fanatics of Samaria" would have him enthroned king, thereby endangering Herod's tenure. The multitude returns from the ceremony with music, a procession of flower-girls, dancers waving palm and willow branches, and priests and councillors; then arrives the Queen, Mariamne, with her attendant women; and finally came Herod, preceded by his Roman bodyguard, and surrounded by Nubian eunuchs, until the stage is transformed into a riot of variegated colors that focus in the persons of the King and Queen.

Herod's costume of white velvet, heavy with bands and fringes of gold, is confined by a gold-and-turquoise belt, and sash of bright, grass-green satin—the same green that lines his brocaded court train of Tyrian purple—and his helmet crown is bedecked with many gems. To this kingly attire, Mariamne's robes make gorgeous contrast. Over a princesse slip of cloth-of-gold with sweeping angel sleeves, embroidered with jewels, she wears a long court train of the brilliant green satin suggested in Herod's apparel (so long that it must needs be carried by her attendant), deeply bordered with royal-blue satin, arabesqued to the green with emerald-studded gold galloon, giving an indescribably rich effect. Her flowing red-gold hair is covered with a veil of golden gauze, and over this is set her diadem of emeralds, which has great jeweled discs swinging over each ear and suspended chains of sparkling emeralds. Later in this act, Mariamne appears without the court train and veil, clad in the simple gold-cloth slip, wearing on her hair only a round jeweled bandeau with flashing cabochons above each ear. This is the scene in which Herod learns of the death of Marc Antony, his "sole friend in the world," and has decided to go to Rhodes to appease Octavius Caesar, fearing now "the roar of Rome." In the garb of the soldier-king, he is a brilliant dash of color in the picture—his Roman costume of scarlet cloth heavily gold-enriched, his gilded shoes, and his scarlet bonnet ornamented with the golden eagles of Rome, all contributing to his majestic splendor.

William Faversham as Herod, King of Judea

Again, in the second act, what a feast of color harmony! Herod, flushed with triumph over Caesar's concessions, with golden laurel leaves encircling his scarlet bonnet, is all eagerness to meet his Queen—his instigation of the death of her brother Aristobulus having been forgotten in a whirl of events, in which to "trample, crush, corrupt and kill" was frequently the policy. In sharp apposition, rises the tall, grief-stricken figure of Mariamne—robed in rich purple cloth, with pendant, white-lined sleeves, her glorious hair enshrouded in a purple white-lined drapery—supremely indifferent to her husband. What a mural decoration she makes, posed against the golden door, while the mob surrounds Herod; and afterwards, when accused by the King's mother and sister—Cypros and Salome—his brother, Pheroras, and Chief Councillor, Gadias, in their attempts to poison Herod's mind against her by declaring that for her several enormities (because she has denied her husband the rights of marriage, has offered him a "poisoned cup," and has aroused an insurrection by her frequent visits to her brother's tomb) she must die. Herod's arraignment of her; his unwillingness to sacrifice her; his agreement to forgive all for one kiss, one touch, one word—("Oh, like a creature, I implore some look, some syllable, some sign, ere I go mad, Mariamne! Mariamne! Mariamne!")—her departure without a word or look to follow this impassioned cry, and finally her swift exit with uplifted arms, comprise a series of moving pictures of striking beauty. The climax devised by the plotters, when they have once aroused Herod's jealousy against Sohemus—a creature of his preferment, who at his command has "removed" Aristobulus "for the State's welfare" on the day of his anointment—follows inevitably, and Herod gives the order for Mariamne's immediate death. It is just as Caesar's envoys are arriving with the glad news that Rome has enlarged Judea's boundaries with the gifts of "Hippo, Samaria, and Gadara, and high-walled Joppa, and Anthedon's shore, and Gaza unto these, and Straton's towers" (those provinces which he had lost through Cleopatra's rapacity for empire and Antony's infatuation for her), that "the demi-Emperor of the world" proceeds "to kill that thing which most he loves," as the astrologer had foretold.

Julie Opp as Mariamne, the queen of "Herod the Great"

One can imagine Herod, overcome by remorse for his decree, and insane because of Mariamne's death, wandering by "the Dead Sea marge," and dashing himself against "Masada's walls with piteous climbings," for it was in that same castle, in his early soldier days, that he had heroically deposited her (together with her mother, Alexandra, and his own mother and sister, Cypros and Salome) safe from the robber bands which infested Palestine, and had thereby won her heart, while he journeyed to Rome, where he was warmly welcomed by Antony and Octavius, and within a week declared King of Judea by the Roman Senate. Perhaps it was this enforced intimacy at Masada which paved the way for the bitter discord which subsequently marred Herod's entire reign, for no royal house of any age has ever been so torn with internal dissensions. Herod was an Idumaean, and there was no love lost between that nation and the Asmonaeans, by whom they had been subjugated under Hyrcanus I and compelled to embrace Judaism. The intense hatred felt for the Idumaeans is fitly expressed in Mariamne's lines of scorn flung at her husband, when taxing him with her brother's death: "You . . . a sudden thing sprung up in the night . . . to dip your hands in our most ancient blood! That he should perish by an Idumaean!" Elsewhere, the sullen multitude calls him "Herod the Upstart!" and hoots "the Idumaean woman" (Salome) in the streets.

How much of romantic ancient history lies behind those poetical lines of Stephen Phillips! We enjoy a performance of "Antony and Cleopatra" as if, almost, they were of our era, because, as revivified by Shakespeare, we forget that they were really contemporaries of Herod and Mariamne, who seem far more remote. The survivors of the Asmonaean dynasty, which ended when Herod's reign began (37 B. C.), never ceased their opposition to him, Alexandra was the mainspring, and her strongest ally was Cleopatra of Egypt, who mentions Judea's king in Shakespeare's lines as "Herod of Jewry." Alexandra's father, by the way, was that Hyrcanus II who had rebuilt the wall at Jerusalem, and restored the independence of the Jews, while her husband, Alexander, was the son of Aristobulus II; so that Mariamne, their daugh-

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TERPSICHORE'S ART

AND HER PRESENT DAY INTERPRETERS

The Dance as a Favorite Form of Emotional Expression—Methods of Some of the Famous Modern Exponents of this World Old Art.

THAT clever little artist, Lina Abarbanell who is in herself a sort of embodiment of the Greek idea of music, dancing and singing and acting, speaking of the art of dancing said: "To me dancing is interesting only as it expresses an idea. It is not enough that it should be of the feet and of the body—the face also should dance." And this, by the way, her own expressive face does.

We think of dancing as an expression of joy, yet in the Greek theatre it was a pantomimic delineation of all the emotions, even those of tragedy. Most Oriental dances, and many others (especially those of the Spanish gypsy and the Japanese geisha) illustrate various phases of the idea of love. Dancing was a religious expression with the ancient Israelites—"Praise the Lord in the dance" recurring frequently in the psalms—as it is still among the North American Indians and the Spaniards of a certain province. It was also a means of celebrating the joy of victory among the Greeks and Israelites. It will be remembered how David danced before the ark of the covenant in the street, and how the unsympathetic Michal, watching him from her window, "despised him in her heart." It was when the Jewish maidens came out from the vineyard to dance that they were carried off by the young men of Benjamin, and, since the epidemic of Salome dances in vaudeville, even the illiterate pagan of the street knows that it was to beguile Herod that she danced, and that—as it reads with beautiful simplicity in the old chronicle—"It pleased Herod and them that sat with him" to such an extent that he said: "Ask of me what thou wilt, and I will give it to thee, to the half of my kingdom."

One of the most interesting facts about dancing as an art is its relation to music, of which it is, indeed, one of the fundamental elements, inasmuch as rhythm was evolved from it. The Greek music was called by them the "Art of the Muses," and the oldest daughter of the muses was Terpsichore, the goddess of dancing, and known as the mother of the arts. The symphony was evolved from dance forms, and modern music—especially such characteristic national music as the Russian, Hungarian and Polish—is filled with national dance themes. In Norway, Denmark, Brittany and other primitive parts of the world the peasants dance at their weddings and fêtes outdoors, often in the road, dances of very ancient origin. The English custom of dancing about the May-pole is a relic of paganism. Hungary has its czdaras, Italy its tarentella (supposed to have been the outgrowth of a dancing madness caused by the bite of a tarantula), Spain its fandango, the Tyrol its waltz. All of these appear from time to time in more or less garbled forms in plays and operas. The dancing of the Spanish gipsies, which is done to an almost tuneless rhythm of guitars and singing, is said to have a strange, wild quality unlike other dances. Considering dancing as an expression of music, certain analogies suggest themselves. Dancing such as Genee's—a highly complicated technical achievement—is like the coloratura singing of Tetrazzini and Melba, while Isadora Duncan's is like the so-called "programme music"—that is, realistically descriptive. Mlle. Sachetto, of Munich, who is here this winter, says that in Spain she was called the dramatic soprano of dancing. Art like that of Sada Yaco, the wonderful little Japanese actress, who was here several years ago, seemed an actual part of the strange Oriental music to which she danced, and Lina Abarbanell's dancing is an outgrowth of her musical talent, as truly one of its expressions as her voice. Mary Garden's whole quality of movement in her operatic rôles is musical—not in the literal Wagnerian sense, yet in such a rôle as Melisande, in very much such a way as Wagner must have intended. In it her movements have rhythm, diminuendo and accelerando. In Strauss's "Salome," in which she appeared last winter, she danced the now famous "Dance of the Seven Veils," as well as singing the part, and Mme. Acte has since followed her example, although in the previous productions it had been done by a ballet dancer. Miss Garden, who learned the dance measure for measure with the music, said with the direct frankness with which she discusses her art, "It was the only way I could do it. I am not a dancer." This last remark was also made by Annie Krull, the now famous "Dresden Electra," with reference to her strange and terrible dance of triumphant vengeance, at the conclusion of the opera.

The Dance of the Fairies by three of Loie Fuller's pupils

Oriental dances, in a sort of "faked" form, have been popular for many years in vaudeville, as have also Spanish dances; and in Smetana's Bohemian opera, "The Bartered Bride," given at the Metropolitan Opera House for the first time last winter, a most fascinating Bohemian dance is substituted for the traditional ballet. The kind of dancing that most appeals to French taste is the conventional ballet, or toe dancing, an artificial form of the art that requires years of training, and the first professional ballet dancer was Mlle. La Fontaine, who was engaged to dance at the French court in 1681. The so-called ballets before that period were stately dances and the dancers were men. But after the success of La Fontaine the profession fell almost entirely into the hands—or perhaps one should say feet—of women, although there are still some surviving ballet men in the Paris opera. The best ballet dancers are supposed to be those of Paris, Vienna and St. Petersburg (however, two of those celebrated in Russia, who appeared in Berlin and Dresden vaudeville houses last summer, were not unusual). By far the most interesting dancer of this type who has visited America is Mlle. Genee, who made her first appearance here last winter in "The Soul Kiss." This year she is in "The Silver Star," said to be more worthy of the quality of her art. Genee is a delicate little person of fairly-like proportions, with feet of marvelous lightness and technique. But the sense of the dance does not pass through her body, for from the waist up she is not supple. Also she unwisely seeks to enhance her effects with the artificial meaningless smiles that are a tiresome part of the convention of that style of dancing. Nevertheless her dancing is an extraordinary and exquisite achievement of its kind, with a technique as incredible as is that of Kubelik upon the violin. She scarcely seems human, as she blows about like a snowflake in a whirl of wind. She is a child's dream of a fairy come true.

Popular taste in dancing in America has inclined to what might be called the eccen-

LINA ABARBANELL

Whose dancing in "The Merry Widow" portrayed that mysterious quality that proclaims it nature's gift

"LA LOIE," BETTER KNOWN IN AMERICA AS LOIE FULLER

The originator of the serpentine dance and a leading exponent of modern dancing

SHELA

A thirteen-year-old dancer, who is appearing with Loie Fuller's muses

tric—high kicking, the "split," and many variations of the "cake walk" that has had such a far-reaching effect upon the fashion in comic operas and vaudeville. But let it not be supposed that eccentric dancing is a recent development, for a comic dance, known as the "Cordax," existed in ancient Greece, and (according to a mediæval illuminated manuscript) Salome was also a trick dancer!

Theatre and vaudeville dancing is usually more interesting in America than in Europe. One of the most attractive dancers of this class was Bessie Clayton of the old Weber and Fields company. Loie Fuller has also achieved a wide reputation here and abroad, but her performances are not so much dancing as a combination of poses, draperies and an ingenious management of lights. She is in this country again this winter with Mlle. Sacchetto, who has enjoyed the distinction of dancing in Von Lenbach's studio in Munich as well as in several courts of Europe. Mlle. Sacchetto says that she has devised her dances herself, and like Isadora Duncan and Maud Allan, she dances what might be called a dramatization of musical compositions.

Serious interest in dancing as an art began in New York with the special mat-

ISADORA DUNCAN
Whose Greek dances have many features of her own originating

inee and vaudeville appearances of Ruth St. Denis, who is also here this season, and whose specialty is East Indian and Hindu dances. Of these she has added two new ones this season—a Yogi and a nautch dance—but beautiful as her performances are on the picture side, her dancing gives the impression that each movement is carefully calculated.

Isadora Duncan's repertoire consists of a Beethoven symphony (which seems desecration to many musicians), a dramatization of parts of Gluck's "Iphigenie," and a number of classical compositions translated into dance and pantomimic gesture. Her appearances here in drawing rooms and studios before she went to Europe were unsuccessful, not entirely because of her audiences' failure to appreciate, but also because her music was usually amateurish, and her costumes domestic attempts at Greek reproductions. But once started upon the right track as to accessories and costumes in London she began to attract attention, and in Germany, where she danced in the studios of von Lenbach and Franz Stuck, she created a cult. Indeed, she founded a school where the children of certain admirers—many of them artists—were practically apprenticed to her for a term of years.

Isadora Duncan's face is not expressive, and her body is not beautiful, but while this limitation prevents her from embodying the complete Greek idea of the dance, yet in a sense her very physical defects contribute to the effect. Her small head, her long unslender throat, and her rather heavy body and limbs, while not in themselves pleasing, combine to give much the look of the Greek figures represented on the vases and friezes. Some of her poses in the slow movements are monotonous, and she is not happy in the use of her hands; but many of the swifter measures have a delightful wood nymph suggestion and her "Beautiful Blue Danube" is perhaps one of the most interesting things she does.

The talent for dancing, which seems to be a form of the talent for music, like other natural gifts usually shows itself early in life, for the dancing of such an artist contains that mysterious quality that cannot be taught. Lina Abarbanell, who has been cited as an example of this essentially musical form of the talent, danced as a child for her own entertainment, singing her accompaniment. She may be said to have had the advantage of a choice of three careers, for she has a voice of lovely quality and unusual dramatic ability, and has appeared in serious opera and drama in Berlin and Vienna. She came to America to sing *Hänsel,* in Humperdinck's enchanting fairy story opera, "Hänsel and Gretel," at the Metropolitan opera house, but at the end of her first season she decided that the best field for her three talents was light opera. She has appeared in "The Merry Widow" in Boston and Chicago and New York, and is in another Viennese light opera, "The Love Cure," this season. Unfortunately the monotonous quality of the music to a certain extent limits her expression, and the long modern dress, a little bulky in the fashion of the moment, hinders somewhat the ethereal quality of her movement, which was so completely revealed in "The Merry Widow." In the first act of that charming opera, with her long skirt drawn up over her raised arm, she was like an exquisite modern Tanagra endowed with life, and in the fantastic short-skirted black and gold dress of the second act she was like some gaudy-winged insect.

RUTH ST. DENIS
In her new Nautch Dance

Lina Abarbanell's expressive quality of movement is not only shown in the three or four dances that light operas usually demand of their principal, but it is a thing disclosed in every movement. Every gesture has meaning. Her feet are of thistle-down lightness. Her body seems to have no weight. Not even Genee's highly trained little members blow more mysteriously across the stage. Her dancing, like Sada Yaco's, has the beauty of suggestion; and both are elemental. Sada Yaco makes one think of flickering flames—the mysterious lines and colors of Japanese prints. Lina Abarbanell is of the air — a Puck, an Ariel, the dart of the dragon fly, you can see the indescribable movement of wings. Should she devote herself exclusively to the art of dancing she would undoubtedly develop something quite individual. Exquisitely light and classic in movement is the dancing of Madame Thamara de Swirsky, a Russian, who is here this season with Loie Fuller's European company of dancers. She, too, expresses joy and the love of her art in the interpretation of it, and her costumes are unique. Her pretty, half-shy response to applause is delightfully individual and charming. She is one of the number of solo dancers that Loie Fuller has brought to America this season.

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MARY GARDEN
as Salome in "The Dance of the Seven Veils"

RITA SACCHETTO
One of the famous solo dancers who is now in New York with Loie Fuller

MARIAMNE—AN IMPRESSION

(Continued from page 1023)

ter, belonged to the ancient direct line of Asmonacan kings and priests ("those dead priests that yet were kings"). This fact mitigated somewhat the hatred felt in Jerusalem for Herod and his Idumacan family, and Herod was clever enough to fortify his uncertain position as their ruler by flattering their pride in the constant extension of Judea's territory, and by adding glory to their national name by executing great works of architecture — notably the rebuilding of Solomon's temple, so beautifully described in Phillips' text.

This Herod the Great must not be confused with Herod Antipas, the tetrach of Galilee, who married his brother Philip's wife, Herodias, the mother of that Salome whose dancing before him resulted in the beheading of John the Baptist. He was Herod's son by his sixth wife, Malthace, as was also Archelaus, of infamous memory, who succeeded Herod as ethnarch of Judea. Three of Herod's older sons —Antipater, the offspring of his first wife, Doris, and Aristobulus and Alexander, of Mariamne, his second wife—had been executed by his orders, for treason. The two Herods mentioned by Paul in The Acts, were Herod - Agrippa I, king of Judea, grandson of Mariamne, and Herod-Agrippa II, king of Trachonitis (the last of the Herods), her great-grandson. This Mariamne was not the last wife of Herod, for Pallas, Phaedra, Mariamne, Malthace, Cleopatra, and Elpis followed her, in the order named. Wives to the number of eighteen were permitted the Judean kings, but Herod contented himself with eight, of whom Mariamne was his best-beloved.

HOW PLAYS ARE STAGED AND COSTUMED

The Vast Amount of Labor and Thought Involved in Preparing a Production for Its Premier Performance and the Orderly Procedure of a Well Managed Theatrical Business

WHEN we sit before the footlights on an opening night, and feel that little thrill of curious expectancy that runs through the nerves as the curtain goes up, how many of us appreciate the extent of the thought, work and expense that has been involved in the production? Possibly there are a few who pause to reflect before passing final judgment on the efforts of, say, one hundred and fifty persons, but the majority cares not, nor does it consider.

In some instances it is well that such is the attitude, for the insincere manager, who desires only the public's money, regardless of what may be offered, deserves scant courtesy; but on the other hand the author, the producer and the players, who have striven genuinely to attain a meritorious end, deserve just consideration, and, unfortunately, they are seldom weighed in the proper scales.

For the most part, although each producing manager has his own system of selecting plays, musical comedies, etc., there is a general course of procedure, which does not vary further than in certain details peculiar to the individual. All are intent upon reaching the same ultimate stopping point—success—and while the routes traveled differ as to mode and method here and there, there is a certain conformity which permits uniform classification as to staging.

Klaw and Erlanger, the Shuberts, Charles Frohman, Henry B. Harris, Henry W. Savage, Liebler & Co., William A. Brady and his several partners, Harrison Grey Fiske, David Belasco, Wagenhals and Kemper, Charles B. Dillingham, Daniel Frohman, Walter Lawrence, Cohan and Harris, Frederic Thompson and Florenz Ziegfeld, each and all have a "pet" way of selecting a play, or whatever is to be examined with a view to determining its suitability for practical purposes. They all assert, vigorously and without qualification, that they are looking for good material, and that, no matter how small may be the reputation of the author, or composer, if a fresh and serviceable idea, a well-made play, a snappy "book" or clever lyrics are presented the word "no" will not be sent back. But to a certain extent, only, is this true, for exceptions, which invariably prove the rule, serve to show how often public successes meander about from one manager's office to another before being snapped up by the man who has taken either the time to examine a manuscript closely, or has had the discernment to choose correctly.

However, this article is not intended to treat of the "why" but of the "how" of selecting material and preparing it for the public, and the following course of procedure, peculiar to the Shuberts, is not wholly dissimilar to that of other large producers.

If it be an ordinary dramatic manuscript sent to a prominent manager, either directly or through an agent, its receipt will be recorded and it will be turned over to one of the regular professional playreaders in the employ of the firm. It will be read in its just and proper order, and, as things are now arranged, will be considered within a very short time. If the report from the playreader is that the manuscript is essentially without value it will be returned; if the playreader approves of the manuscript, or at least thinks that it contains possibilities, it will then be considered by the head or heads of the firm and by such advisers as they may decide to refer it to, before arriving at an ultimate conclusion.

In the event of the play being one written under contract, or one written by an author already established with the firm, some of the preliminary play-reading may be dispensed with and the manuscript at once referred to the heads of the firm direct. This is similar to the consideration given the work of established contributors to periodicals.

If the play already has been done abroad, the judgment on the manuscript submitted by the American agent for the foreign author, or manager, will be supplemented by the foreign criticisms and the record of the piece as already established. The question of purchasing foreign successes often resolves itself into the problem of judging whether conditions in America are so different as to diminish the force of the work even when "adapted."

Manuscripts may be provisionally accepted, and then "tried out" to decide, by actual presentation, points of disputed value.

The purchase of musical comedies also varies with conditions. Many musical comedies are more or less written to order from ideas originated by various authors, sometimes presented in scenario form, and then discussed by author, manager, star and stage director. In such instances the composer is generally selected after the idea has been decided upon. Many foreign musical comedies, which have been notable hits abroad, are purchased through European agents who have witnessed the performances, and the complete book and score are also submitted through the American agents of the foreign producers. In several instances stars have gone to Europe to witness productions themselves, before the contracts for their vehicles were closed. This occurred with the selection of "Havana" for James T. Powers, and "The Belle of Brittany" for Frank Daniels. Complete works, with words

Reproduced from one of Mr. Barnes's colored sketches of the costumes for a Christmas pantomime

A portrait sketch of Mr. William Barnes by Harrison Fisher

Another sketch for the "Pony Ballet" of the Christmas pantomime to be given in Melbourne, Australia

Mr. Barnes laying out a color scheme for a big musical production

and music or librettos alone are sent into the office and judged like plays; the music is played and passed upon by competent experts. Musical comedies, like plays, usually are finally passed upon by the managers themselves, and from the very nature of the entertainments, musical comedies are more freely altered in rehearsal than dramatic works.

Once the plays and musical pieces are selected the work of producing begins and all the departments of management are simultaneously set in motion. In the first place, the stage director of the production is selected, and takes general charge of the rehearsing and producing of the work. In the case of a musical comedy, a musical director must also be appointed, to be responsible for the orchestra and the musical training of the cast.

At the same time as the preliminary rehearsals are getting under way, the scene models are prepared, approved, and sent to one of the studios, which do work especially for the firm. The scene painter and the builder of scenery begin work immediately. The electrician begins the preparation of electrical lighting effects, and the property department begins the assembling and preparation of all the properties required by the stage director. The costumes are designed by the one man who has this department exclusively in charge; are approved, and are then executed under his direction, either by the regular costume department, if the management have one, or by such outside firms as may be selected.

As soon as rehearsals are under way the preliminary publicity work is also inaugurated, including the general announcements in New York and the advance work ahead of the company on the route which it is destined to take. This includes an entire outline of the publicity campaign, the taking and distributing of pictures as well as written information, and the placing of advertisements.

The cast, whether for play or musical comedy, ordinarily is then selected, sometimes in consultation with the stage director, and in the case of pieces selected for stars (and in conference with the stars themselves) principal players may have been engaged some time in advance—even before the selection of the director.

In dramatic offerings the matter of rehearsing is comparatively simple—first reading rehearsals and then rehearsals with the "business." With musical productions there must be first the musical rehearsals, the chorus generally being started under the guidance of the musical director in advance of the principals. Then come the rehearsals combining music and action, first with only a piano accompaniment, and then with the orchestra.

Before a production is finally ready there comes a series of rehearsals to prove that everything is complete. The scenery is set up and proved to be complete; there is a "dress parade" at which all the costumes are tried on, and there are rehearsals with the stage properties. Finally comes the dress rehearsal, given like a regular performance, with everything intact, and, occasionally, with productions of special importance, there are several dress rehearsals before the opening.

Before the actual work of construction begins on a single garment, especially in musical comedy, an artist has to make water color designs of every costume which principals, show girls and choristers (both masculine and feminine) are to wear. In the case of a play there is less difficulty, for nowadays, with so many modern dramas in the public eye, it is not usually necessary to go farther than to good costumers and tailors. And while this is also true of some musical comedies, where the time of the action is laid in the present, an artist—such as Will H. Barnes, for example—is often constantly busy preparing costumes for twenty musical comedies.

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MAUDE ADAMS

Miss Adams is on tour in "What Every Woman Knows" and will open in New York on Christmas night. She will not appear in a new play this season

After reading the manuscript Mr. Barnes has next to consult his costume books of the period of the musical comedy, and then to arrange his color scheme, which is begun in an ingenious fashion by laying on a large table bits of cloth of the colors desired. Meanwhile the scenic artist has been visited, and with a draft of his color schemes for the various acts secured, one of the busiest men in his profession commences on the costume of his principals. Naturally, each must be distinct, individual and in harmony with the stage set, and yet at the same time each must be so arranged as to permit the use of different, but suitable, color schemes for the show girls, and others, in what are technically termed "acts." For example, the "Suffragettes" costumes in "The Old Town" (Montgomery & Stone's new musical comedy), permits military skirts of white, red vests, navy blue coats with turned back tails (all trimmed with gold braid), and black Napoleon hats, and thus a red, white and blue effect is obtained, which, it is stated, is effective and thoroughly artistic. Some of the musical comedies for which Mr. Barnes has designed the costumes are "The College Widow," "The Red Mill," "The Yankee Consul," "The Wizard of Oz," "Floradora," "The Love Waltz," "The Shogun," and "The Sultan of Sulu."

Some idea of the extent of the operations of a costume department in a large production may be gained by examining the methods pursued at The Hippodrome, where some six hundred ballet dresses, alone, are ordered each year.

An interesting fact in connection with the dresses worn in this year's "Jewel Ballet," is that each was made to measure in Paris for the coryphee for whom it was intended. Mme. Ziebarth, the Hippodrome costumier, was sent to Europe early in June to order the dresses, taking with her the measures of each ballet girl, and only slight alterations were required after they were brought to this country. Sometimes a difference in the skirt length, or a slight change in waist dimensions, may have to be made, but generally speaking each garment fits the wearer as well as though it had been completed after the usual series of fittings and alterations, which must, of course, be dispensed.

This year's ballet costumes were made by Landloff, in Paris, and a noticeable feature of each one is the care with which it is finished, inside as well as out. The linings are of the best materials, and the many paillettes, which are necessary in the simulation of jewel effects, are hand sewn. Every woman who owns a pailletted evening gown understands how much repairing is necessary to replenish the spangles and keep the net foundation in repair. Imagine then the work involved in keeping constantly in trim six hundred dancing frocks, which are fairly encrusted with paillettes, and which are subjected to more wear in their twice daily use than one evening gown receives in its lifetime of service. It is no wonder, therefore, that some sixty wardrobe women and dressers are employed constantly at the Hippodrome to look after these glittering frocks. Indeed these women wait in constant readiness during the performances to mend an accidental rip, and are employed during the entire day in sewing and generally caring for these costumes. Many of the wardrobe women employed at the Hippodrome, and in other big theatrical costume productions, are former ballet girls, or chorus girls, no longer young enough to take part actively in the theatre, but still attracted by that strange fever that holds forever in its grip those who once taste the excitement of life behind the curtain.

Other costumes that require as much attention as the ballet dresses are those worn by the men and women who (as soldiers in shining armor) march into the tank and disappear under the water at the finale of the spectacle "Inside the Earth." Many people imagine that these costumes do not really receive a ducking, but this is not true. Indeed, a special steam room has been built under the Hippodrome stage, where the water-soaked clothes are dried immediately after each performance. The action of the water upon these materials results in their rapid decay, and therefore new costumes are constantly being prepared to replace the old ones.

DAVID BELASCO READING A PLAY TO THE MEMBERS OF HIS NEWLY ORGANIZED STOCK COMPANY

Front Row: (1) *Ethel Grey Terry,* (2) *Douglas Patterson,* (3) *Leo Ditrichstein,* (4) *Aubrey Boucicault,* (5) *Julia Dean,* (6) *Charles Cartwright,* (7) *David Belasco. Back Row:* (8) *Aileen Flaven,* (9) *Dodson Mitchell,* (10) *Robert Robson,* (11) *Alfred Hickman,* (12) *Florence Nash,* (13) *Bruce McRae,* (14) *Nance O'Neil,* (15) *Marshall Stuart,* (16) *William J. Dean*

MARY BOLAND

Who plays the rôle of Micheline in "Inconstant George." Miss Boland will be John Drew's leading woman all this season

A FINE ART OF DRAMATIC PRODUCTION

By Edward Hamilton Bell,
Art Director, The New Theatre

BROADLY speaking, the duties of an Art Director in a theatre are to reconstruct a period and produce an atmosphere. The special archaeological and artistic knowledge necessary for this work is so vast—it might almost be said limitless—that no artist may consider the art of stage production beneath him, and some of the greatest artists of the Renaissance did not scorn to devote their talents to this most fascinating aspect of their craft. Indeed from Raphael to Inigo Jones, and even down to our own day, famous painters, sculptors and architects have dallied with the subject. In the reconstruction of an epoch no detail is beneath consideration, since there may be one person in an audience who will be annoyed by the introduction of a false note, and this may be struck not only in the architecture of the scene, in the fashion of a piece of furniture, or in the wearing of a garment or a jewel, but also by the action of a player, who must often affect the peculiar manners and mannerisms of the period reprecented.

Ancient Egypt and Rome, Renaissance Italy, Elizabethan England, the Regency, Germany at the time of the Napoleonic wars, and the days of the early settlers in New England—not to speak of the varying aspects of our own times in England, France and Germany—are among a few of the periods, an attempt to reproduce which will be made at The New Theatre during the present season, and in addition the South and West of this country must be shown, enveloped in their own atmosphere, and with as vivid and lifelike a presentment of their architectural and local color as possible. As may readily be supposed, all this cannot be done in a day. In fact, although the work of preparation for this department of The New Theatre began more than a year ago, and has been carried on steadily ever since, even yet it is not finished.

Roughly speaking, the process is as follows: A close consideration of the stage management is the first step, for here, as elsewhere in the theatre, "the play's the thing," and the acting is of first importance. When one knows what is to be done by the actors; when the entrances and exits are provided for; when "special business," such as the hoisting of the dying Antony into Cleopatra's Monument, is decided upon, even to the precise spot on the stage on which it is to take place, one can then proceed to provide the means, and at this point the technical requirements call for strict attention, with an eye not only for the possibilities of the scene or effect immediately required, but for all the others which may, even remotely, be affected by it. And sometimes these possibilities are controlled entirely by something in another play, which may have to be given on the same stage on the morrow.

The stage manager and the mechanical requirements being satisfied, the artist is then free to clothe the bare bones with the flesh and garments which alone meet the public eye, and appeal for its approval, in judging which it must never be forgotten that what is hidden is often the most vital part of the whole, and that a picture must achieve success despite the limitations imposed upon the painter by the mechanical necessities.

To give a few definite instances from the work already presented at The New Theatre, I may point out that in "The Cottage in the Air" the library in the Schloss of Lothen-Kunitz is of precisely the style of roccoco which found so much favor with the German princelings who imitated Frederick the Great in aping the Court of France, while in the second act the greatest pains have been taken to give every similitude to both the countryside, and the cottage architecture of the Devonshire village nestling in its coombe. Even the flowers are those to be found in every cottage garden in the West of England, and are only those that would be in bloom at the season of the year portrayed. In "Antony and Cleopatra" the architecture of Rome and Egypt, even to the local methods of laying up stone work, have been verified to the last point, while in the matter of action, an important note is struck ,on the entrance of Cleopatra, by the procession of priests with their censers, and the prostration of the entire crowd of courtiers and palace servants, in obeisance to her who was not merely their queen—the heir of all the Pharaohs—but the goddess Isis incarnate.

All this is quite beside the action of the play, and might pass unobserved by the majority of the audience, but its omission would offend the connoisseur.

BILLIE BURKE

She is starring in "Love Watches" for the second season, but will be seen in New York in a new play after Christmas

BETTER MUSICAL COMEDY AND WHAT IT MEANS TO THE PLAYER

ACCORDING to Sam Bernard, who is starring in "The Girl and the Wizard" at the Casino, the improvement in the public taste for musical comedy is an inestimable boon to the ambitious player. Provided that the present interest in the better class of musical entertainments continues, he believes that American librettists, composers and players will develop a higher grade of such attractions than has ever prevailed in the past. Mr. Bernard says:

"That the public taste with regard to musical comedies has improved within the last year or two and is still improving is a fact so patent to all observers of theatrical affairs that it scarcely admits of any argument. The vogue of the musical *mélange*, without any consistent story, or any real characters, is already a thing of the past. The public wants something better, and of course every player with any ambition is only too anxious to try to gratify that desire.

"I know a good deal of the history of American musical comedy from personal experience in a wide variety of such entertainments. Some of the pieces in which I appeared with considerable success in years past seemed to me lacking in many essentials. *Hoggenheimer* was a real character, but many of the rôles had only such "characters" as the player endowed them with from his own personality. That *Herman Schultz*, the character which I play in "The Girl and the Wizard," is not a musical comedy lay-figure, but a genuine human being with a true individuality, is obvious to anyone. From personal experience, then, I assert that the manner in which both the critics and the public at large have received this production of a real play, with music, is sufficient evidence of improved taste. I do not believe that a few years ago such a piece could possibly have received such notable approbation. Public approval in this instance has therefore given me the greatest pleasure of my career."

ROBERT MC WADE, JR., PAULINE FREDERICK AND CHARLES WALDRON

With two members of Typographical Union No. 6 in the composing room of a daily newspaper, as shown in "The Fourth Estate"

SEEN ON THE STAGE

THANKSGIVING week brought little happiness to the authors, managers and workers of, and in, three new dramatic offerings which have been anticipated by the New York play-going public. The chief interest centered in the dramatization of W. J. Locke's "Septimus" by Philip Littell, whose capability is not familiar to the majority in this city, and with every wish to extend full credit for a well-meant play, it is not possible to state otherwise than that "Septimus' in flesh and blood is considerably removed, in point of interest, from the novel.

On the same evening that Harrison J. Fiske was presenting George Arliss in the Locke-Littell production, Lew Fields was struggling with the least satisfactory musical comedy he has had in a long time, and a young playwright, Frank Lord, was witnessing the effects of his maiden effort, "His Name on the Door."

There is no denying that George Arliss, who was introduced as a star upon the Hackett Theatre programme, is one of the best players now on the American stage, and that whatever he does is bound to carry interest and to invite no small amount of respect. In "Septimus" he unlocked the floodgates of whimsicality, and never let slip one littlest opportunity to make each line, each look and each gesture count at their true worth. He is an artist as well as an entertainer, and though he has had parts with broader possibilities, it is doubtful if he ever touched a higher artistic mark in his effort to make "Septimus" strike its target. Although one felt all the time that Arliss was trying hard, and that "Septimus" was pretty and pleasing, there was the consciousness that it was not ringing true. There was the simplicity of the novel, and all the essential characteristics of Septimus himself, but somehow there seemed to be a sort of drifting on of things, and when it was all over few would admit that the dramatization had gone far, or arrived at a destination of importance.

If "Septimus," the play, is not at any time "Septimus," the novel, it is, for all that, a drama and a complete one. And it is so built that those who have not read the book may see, and hear, and in moderation enjoy it. On the stage the absent-minded inventor, whose man servant is not all he should be, comes nearer to Locke's written character drawing than any who appear, and as the principal action hovers about him, those responsible for the play undoubtedly feel that they have mainly done what is necessary. Mr. Arliss's *Septimus* is the same impracticable inventor of such useless things as automatic perambulators, and he continues to wear a fur-lined coat without appearing to appreciate why it should make him unduly warm in summer. Likewise, he retains his fondness for the edibles which Mr. Locke fed him "between covers." *Clem Sypher* and *Zora Middlemist*, however, are not prominent. The main events in the "Septimus" of the stage pivot about *Emmy Oldrieve*, who has trusted where she should not have, with the resultant consequences of being deceived and abandoned, and about *Septimus*, whose human charitableness causes him to marry her, so that her child may have a name. It is but natural, in such a play, that both, before the end, should find that they had always loved each other.

With such a slim dramatic fabric to build upon, it is not strange, perhaps, that we who have seen the play have not waxed over enthusiastic. However, Mr. Arliss, besides revealing the qualities of the hero as already set forth, showed the strain of tenderness running through the character of *Septimus* with clarity, and the rôle under his accomplished treatment was conspicuous for its detailed finish. Emily Stevens, as *Emmy*, proved a surprise, and in her great scene won instant favor from an audience which was truly discriminating, and it can be said that her acting missed no chance for womanliness or pathos.

Allan Pollock, Georgia O'Ramey, Herbert Corthell and Florence Reed in "Seven Days," a genuinely funny farce, at the Astor Theatre

NOT ENOUGH OF LEW FIELDS IN "OLD DUTCH"

"OLD DUTCH, presented by, and with, Lew Fields, at the Herald Square Theatre, on Monday, November 22, would be better with a little more of Lew Fields. The piece is an adaptation by Edgar Smith, the lyrics are by George Hobart and the music by Victor Herbert, and while the music is tuneful and the chorus and costumes attractive, Fields' funny lines are too few and far between.

The story is based on a case of mistaken identity, with Fields in the part of an absent-minded inventor (*Streusand*) who, to escape praise for something he has accomplished, ran away to the Tyrol with his daughter. Registering under an assumed name, he chances to hit upon the cognomen of a well-known swindler, Leopold Mueller. He loses his pocketbook, which is found by the real Mueller on his arrival from Vienna with a music-hall singer, and who promptly poses as the inventor, and represents the dancer as his daughter. *Streusand*, being penniless, and believed to be the swindler, is put to work by the landlord to pay his hotel bill, and, as groom in the stable, has the funniest scene of the evening. At last he secures the quarter necessary to wire to Vienna for funds, and everyone sings merrily.

There are several catchy airs, most of them assigned to Alice Dovey, who, as the inventor's daughter, sings acceptably and looks attractive. John Henshaw, as the adventurer, did the best he could with his part, while Ada Lewis, as the music-hall singer, did not have much of an opportunity for the clever work we have learned to expect of her. Nevertheless, with a "fatter" part for Fields, "Old Dutch" will be a success, and as Fields has a way of elaborating, we shall doubtless see improvement.

"HIS NAME ON THE DOOR"

IT is to be supposed that Frank Lord knew what he was about when, in his first play—"His Name on the Door"—presented at the Bijou Theatre on Monday, November 22, he showed some of the crookedness of crooked lawyers, but those of the audience who were not well versed in legal lore found they had a good deal to take for granted.

There is a dramatic scene in the second act which holds the attention of the audience closely, but for the most part there is much talk and little action. The hero, *Frederick Brent*, is a young lawyer in the employ of *J. Bradford Hunt*, attorney for *John F. Martin*, head of a swindling insurance company. Fearing an impending investigation, *Hunt* tries to make *Brent* the scapegoat by giving him a partnership in the law firm against *Martin's* wishes.

In an attempt to secure the full value of an insurance policy left her by her father, *Helen Jarvis*, *Brent's* fiancée, comes to him for aid, only to be told that he can do nothing to help her as he is involved in the company. And thereupon she endeavors to persuade him to break with these connections. *Martin*, having heard of her request for the money, calls upon her and offers to pay it all to her on condition that she go abroad with him. Before she can refuse *Hunt* comes in to accuse *Martin* of having betrayed him to the District Attorney's office, and gives him the alternative of going up before the United States court, or using *Brent* as a shield. Their conversation is overheard by *Helen's* maid, and in the third act, by the aid of her stenographic notes, they are compelled to release *Brent*, and his eyes are opened to the manner of men they are. The players made the most of their respective parts—Walter D. Green as *Hunt;* Wilson Melrose, as *Brent;* Ethel Glayton, as *Helen Jarvis;* Byron Douglas, as *Martin*, and Louise Closser Hale, as stenographer in *Hunt's* office.

AT THE VAUDEVILLE THEATRES

THE chief attraction at Keith & Proctor's for the first fortnight in December was the original "Collie Ballet," from the musical extravaganza "The Top of the World." Other features on the bill were W. C. Fields, a juggler; Nellie Nichols, a singing comedienne, and Mr. and Mrs. James Barry in "At Hensfoot Corners."

Hammerstein's Victoria programme includes Irene Franklin, assisted by Burt Green, in a new repertoire of songs; the Six Musical Cuttys; Howard and North in "Back at Wellington," and Ward and Curran in "The Terrible Judge."

Mlle. Dazie, the clever dancer and pantomimist, presented "The Love of an Artist" at the Colonial, leading the bill, which also includes Edmund Stanley and company in a musical playlet; the Hebrew comedians Hoey and Lee, and the first appearance of the Makerenka troupe of Russian dancers, as well as A. O. Duncan, the ventriloquist.

Edward Abeles with his company, during the early part of December gave his strong one-act play, "Self-Defense," at the Alhambra. Other numbers included Maggie Cline, the Irish singer; Will H. Murphy and Blanche Nichols, in "The School for Acting," and the Three Dolce Sisters, singers and dancers.

At the Plaza Music Hall the Four Mortons headed the bill with a new sketch, while Willa Holt Wakefield, Billy Dillon and Willie Hoppe were other features.

The inimitable Scotch comedian, Harry Lauder, was the chief attraction at the American Music Hall, and upon the termination of his engagement there he will leave New York for a tour of the United States, which will reach to the Pacific Coast. Associated with him on the till were Sam Spira, an English pianist and entertainer; Paul Nicholson and Miss Morton in "Ella's All Right"; Caron and Herbert, comedy acrobats, and the Seven Perezoffs, expert jugglers.

Flo Irwin has been entertaining her audiences at the new Bronx Theatre with the little farce, "Miss Peckham's Carouse," which May Irwin used at one time for a curtain raiser, and made screamingly funny. Gus Edwards sang several of his own new songs; Bozeman Bulger's Company gave a comedy satire on baseball life, called "Swat Mulligan," and Ward, Clare and Ward were seen in a sketch called "The Twin Flats."

HATTIE LORRAINE

Appearing with Sam Bernard in the successful musical comedy, "The Girl and the Wizard"

CHARLOTTE WALKER (Mrs. Eugene Walter)

Who is to be starred by David Belasco in her husband's play, "Just a Wife"

SEEN IN THE NEW YORK SHOPS

The Newest Styles in Purses and Bags—Leather Photograph Frames—Unusual Gifts of Carved and Gilded Wood and Wicker—Smart Novelties in Hand Work and Exquisite Embroideries

THE counters where purses and shopping bags are displayed attract a continuous crowd of purchasers eager to procure the newest fancies in these accessories. Among the importations there are some lovely bags, a feature of most of them being that whatever metal trimming is used on the edge of a side flap, and the frame, instead of being in silver or gold, is covered in leather. The first sketch, which gives a handsome bag in amethyst morocco, illustrates this point, the solid silver mountings appearing as a long narrow binding on the flap; it clasps the ends of the leather handles, and the frame is encased in leather only. The narrow long cut of this bag is a favorite shape. It makes no pretense to vanity implements, as its moiré lined pockets reveal merely a change purse. Blue, green and black, as well as pigskin, are procurable in this style, the price of which is $24.50. The length is eleven inches, the height about half that.

BLUE ECRUSSÉ PORTE-MONNAIE

Many more pocketbooks are used now than for some years past, the preferred size being only a little larger than the old-fashioned cramped purse, yet fitted with both mirror and powder pocket. Thus it provides the same accessories as a shopping bag and can be slipped into the muff, it being therefore more suitable for calling and afternoon use than the business-like shopping bag. The original of the second drawing is a good bargain in such a purse, made of that smooth flat leather of high lustre known as ecrussé. Its color is dark blue, which well sets off the silver edge, put on in tiny sections around the pointed flap. To the inside purse there is a strong silver frame, and at the bottom of the pocket an accordeon arrangement that allows it to spread to good proportions. This at $10.95 is an excellent investment. Somewhat similar, but a good deal larger, is the oblong black morocco seal model to be seen in the third illustration. It has a purse and double pockets in the middle, and a large compartment in the flap. Price, $24.50.

No. 1. Handsome large purse of amethyst leather and silver

TRIPLE PHOTOGRAPH FRAME

The fourth sketch shows something entirely new as regards compactness, specially brought out for the Christmas season. It gives three frames in one leather case, the frames themselves being leather-backed and very light, with mica instead of glass to cover the face of the photographs. Each has a tooling of gilt around the opening. In one's traveling bag this takes up but little space. Price, $3.95 in red and other colored moroccos.

GREEN MOROCCO WATCH BAG

The novelty which is the subject of the fifth drawing differs from most others in that it is round at the bottom. A small gunmetal watch shows on the outside, the flap that comes down over it having a round opening so as to reveal the face. The handles are leather and the lining in moiré of the same shade. It costs $16.95.

GILDED BASKETS

A small fancy shop in a side street just one door from Fifth avenue is stocked with original gifts that fill the purchaser with enthusiasm. The wares are all after French design and in combinations of gilded wicker and carved wood. Not only are the materials in themselves charming, but everything is inspired not only by exquisite taste, but by a real need of the household, either decorative or utilitarian.

Hampers in gold basket work for use in dressing-room or bedroom are lovely, and demonstrate how attractive a purely practical furnishing can be made. Loops of ribbon and garlands of flowers stand out in relief on the top and sides, carved from wood and washed in gold. These baskets may be had square or in a shape to fit in a corner at $20.

FERN DISHES

The dishes for hall tables or window ledges are beautiful in the carved and gilded wood. All manner of designs and subjects are found in the collection. Five inches is their depth, the width six inches, and they range from six to twenty-six inches in length. The prices range from $15 upwards.

LAMP SHADES

Lovely shades are most successfully carved out in this same style of work. The frame proper is made of latticed wire gilded, beneath which there is a lining of thin silk in any desired color, with gold bullion fringe at the edge. Clusters of carved flowers with great bows and loops of ribbon are appliqued on the wire background and the effect is delightful. Such a shade will do honor to the handsomest room. Measuring twenty-one inches across the bottom, the price is $35. Electroliers are chiseled from the wood, and complete with a small-sized shade like the one just described, cost $15.

SCRAP BASKETS

In gold wicker encrusted with the French motifs and with a removable lining of silk are $12.

DESK SETS

Also are carried out after these ideas, and for such use the gold wood is most suitable, as it has quite the dignity of substantial metal and a certain rare tint of its own. A blotter with carved corners, a pen tray with two ink wells, a calendar and a paper rack cost $22 for the set.

TRIPLE DRESSING TABLE MIRROR

An enviable possession is this adjunct to the toilet table, with three good-sized hinged mirrors, each topped with a graceful bow-knot design. It was shown me in a gold that had rose tones in its make-up, and comes also in a greenish finish that gives it an antique character. Its cost is $22.

TOILET TABLE FITTINGS

There is a very common sense side that recommends this medium for toilet accessories, since their lack of intrinsic value eliminates all worry about them, and since they need not be polished, much labor is saved by their adoption. Most homes where there is much entertaining have a downstairs dressing room, and here beautiful sets of gilded wood may be left without fear of robbery. Guest rooms also may be most attractively equipped in this fashion at small expense. Hand mirrors, the frame backed by silk and with a long handle, cost $5. A variety of boxes, in all shapes and sizes, for gloves, veils, handkerchiefs, etc., are shown in great range of pattern. Small round ones about three inches across the top are fascinating with bas reliefs of chubby cupids. Such an one sells for $3. All the boxes are cedar lined. Picture frames there are in plenty from $3.50 upwards; they are very pretty in square shape with two crosswise standards at the base to hold them upright. Everyone knows how hard it is to find a really useful hatpin holder—here we have one that is at once ornamental and satisfactory. Vase-shaped standards about six inches high, in either gold wicker or wood, are weighted at the bottom, filled with lamb's wool and covered over at the top with gold net. For these are asked $3.50 and $5. The same thing for hairpins comes filled with hair. Less expensive hatpin holders are gotten up in colored moiré, trimmed in gimp, with a print framed in gimp on the front. Price $2.50. Trays of all sizes and shapes are on hand in abundance, framed in gold that stands up an inch or so at the sides, around a French print on the bottom covered in glass. Small ones cost $2, large sizes, 16 x 18 inches, selling for $7.50.

No. 5. Convenient shopping bag with gunmetal watch

CIGARETTE BOXES

are stunning with a coat of arms or heraldic design on the cover, lined in cedar to preserve the contents in good order. One, four inches up and down and across the top, is marked $6. Cigar boxes are higher priced.

TWO NOVELTIES

At the same shop, but not among the articles in gilded wood, are two inventions that deserve special notice. The first is an attractive cover for the unsightly telephone book, matching in color the furnishing of the room. Heavy, firm sides are laid over with moirée silk, the edges bound in gold braid, a dainty print on the front bordered in the same. Inside there is a lining of tan moiré with pockets to receive the original covers of the book and hold it in place. A metal eyelet provides for the cord by which it is hung. Price, $4.

The second novelty is known as a utility tray. A partitioned tray, made of cedar, is divided off so as to accommodate brush and comb, hair pins, hair nets, and all the accoutrements of one's coiffure, with room also for its removable braids and curls. There is glass at the bottom, and the outside is of colored silk. The object of the tray is to give all the accessories mentioned a place of their own in the bureau drawer, so that they may be put in and taken out without becoming entangled or misplaced among ribbons, gloves, etc. Handles are cut in either end of the tray. Price, $3.75.

CAKE COVERS

Are shown in white filet lace, stretched over wire, in square, oblong or octagon shapes. They are nice to put over toast or pastry on the tea table to protect from dust. Price, $2.50.

GAINSBOROUGH HAT WORK BASKETS

Entirely new are these fascinating sewing outfits, the basket itself an inverted straw hat, in either green or natural color, the inside lined in French silks of lovely soft colorings. All the usual fittings are there, the whole hanging from a ribbon and flower handle trimmed in flowers and rosettes. According to the size of the hat and the quality of the furnishings, the cost is from $18 to $30.

BLOTTERS IN LINEN CRASH

are very popular as gifts and embroidered in conventionalized flowers in silk floss are most decorative. One in tan has a combination of mauve and green in its design, another in grey linen shows apricot and old blue. Price, $7.

PICTURE FRAMES

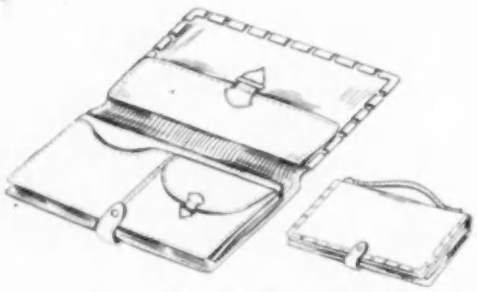
are shown also in crash, sometimes with a contrasting color on the edge, as, for instance, a natural tone with a half-inch band of dark green all around. These in cabinet size cost $4.

VEIL BOX IN BLUE MOIRÉ

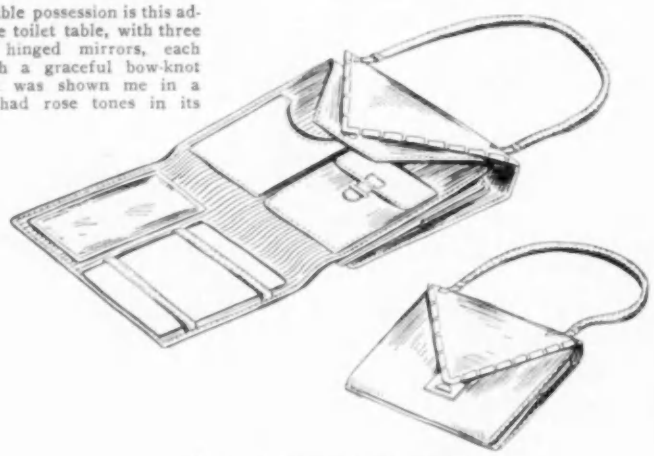
Handsome is this box fitted with a removable tray that lifts out with ribbons. The top is covered with a lovely design of marguerites, forget-me-nots and roses in ribbon work. It sells for $12.

BROCADED PAPER RACKS

These racks are for the writing table and the dark and rich colors of the materials are offset by gold trimming. Price, $7.50.



No. 2. Porte-monnaie of Ecrussé leather



No. 3. Large flat purse of seal

No. 4. Folding leather photograph frame

Christmas Glove Shopping

REYNIER
DEPOSE DEPOSE

Kid Gloves

Made in Grenoble, France, of select, soft, pliable skins, refined in proportions, carefully fashioned. They're unrivaled for elegance of style and wearing qualities. The newest shades and lengths for street and evening wear.

Prices vary according to length

$1.75 to $4.75

A Few Suggestions

Ladies' Round Seam Gloves made from selected skins

$1.00 per pair

They are soft and pliable, of superior cut and finish. Colors: Tan, Mode, Slate, White and Black. Exceptional value.

1-Button White and Natural Washable Chamois Gloves

$1.00 per pair

These gloves grow softer and more velvety with washing. Every pair guaranteed washable.

1-Clasp Gray Mocha Street Gloves, Pique Sewn

$1.00 per pair

1-Clasp Heavy Cape-Skin Street Gloves, Oak and English Tan. Mannish cut. $1.00 per pair

Glove Certificates We invite attention to our glove certificates. A most convenient way of sending a X'mas present of gloves, permitting the recipient to make their own selection, issued for any price glove, single pairs or quantities.

Mail Orders An unusually large space is devoted to the Glove Department, which enables us to carry a very complete stock. In ordering Gloves by mail, please give size and color. All mail orders are executed with care.

Lord & Taylor *New York*

Violet-Elect Toilet Water

PRICE (4 oz. Bottle) $1.00

A few drops of this inimitable Toilet Water in the basin or bath will impart to the skin a freshness and vigor that will make the flesh feel aglow with the beauty of health.

Violet-Elect Face Powder

PRICE 50c.

This powder embodies all the desired qualities, antiseptic, clarifying, invisible. The nature of the ingredients being such as to permit the powder to absorb any superabundance of the natural oils, therefore perfectly harmless, leaving the skin soft, smooth and cool.

Violet-Elect Perfume

PRICE (2 oz. Bottle) $4.00

The greatest conquest in the art of perfume production. The true and lasting Violet odor, fragrant, delicate and continuing. No odor gives more delight than that of the dainty Violet. To capture and embody its elusive breath is a task of the utmost difficulty. To conserve in perpetuity the magnetic Violet odor is really a discovery. Violet-Elect perfume has already aroused the greatest enthusiasm among those who have had the opportunity of testing it. We call it Violet-Elect because it is "Chosen," "Elected" from among all the varieties of Violet of which we know. It is the spirit of the Flower in its purest and most abiding reality.

In order to convince you of these natural Violet Products we will send you liberal

SAMPLES OF THE PERFUME, FACE POWDER and TOILET WATER on receipt of 10c. to pay package and postage.

Our goods are on sale at all Department and Drug stores throughout the country.

If you cannot secure our products from your dealer kindly send us his name and we will be very glad to see that you secure the articles desired.

Lazell - Perfumer

New York

CONCERNING ANIMALS

THE appeal made by this department (reported in Vogue of October 30) to the humane societies of New York and other States that they use the opportunity offered by motion pictures to quicken the process of humane education, was presented to the New York State Societies for the Prevention of Cruelty to Children and Animals at their twentieth annual convention, held at Utica last month. After being made the subject of debate, according to the reports appearing in Utica papers, it was tabled at the urgent request of E. Fellows Jenkins, because he said he believed it to be an attempt even to secure the endorsement of the humane societies by the moving picture manufacturers—an accusation as absurd as it was impertinent.

A RIDICULOUS CHARGE

The initiative in the matter of suggesting that humane societies seek the co-operation of local school authorities in an effort to bring about the exhibition in a local motion picture house at least once a week of a film giving a humane story, originated with this department, which is under no necessity of seeking backing in anything it does, and as for film manufacturers, who were neither consulted or shown the article, when they seek new markets they go gunning in the open for a colony like Canada, or for communities whose population pass, or reach nearly to, the million mark. Imagine an industry capitalized at about $50,000,000, and prosperous beyond the dreams of avarice, hiding behind an "appeal" made in an effort to capture the endorsement of a few thousand persons, interested in humanity work, whose good will is a negligible quantity so far as they are concerned. The hearty endorsement of the motion picture industry voluntarily given by Professor Starr Jordan, of Leland Stanford University, is worth more to that industry than the formally expressed good will of all the humane people in the country. One would imagine that any person, however unobserving, would see that the motion picture has not only come to stay, but that it is potentially an immense power for good, and that the urgent and wise thing is to get it to serve the purposes of righteousness without delay. As a means of humane education it is incomparable, because through it native adults, who will not read humane literature, and foreigners, who cannot understand our language, can be made to realize the humane point of view. What other agency can accomplish that? To turn away such an opportunity for the advancement of a cause is to write one's self down an incompetent leader.

WORKING HORSE MAKES A HIT

The draught horses won great praise at the recent horse show in New York, which heretofore has been given over almost entirely to the types associated with fashionable use. These powerful and beautiful animals attracted great attention whenever they appeared, whether in ring or street, and the Clyde (the horse of Canada) was considered the best in form, beauty and general attractiveness, although the west favors the Percheron, largely because he is a fast walker, has good feet, and stands hard weather well. However, none of the breeds of big horses, although in other regards they are magnificent examples of horse flesh, can stand illness, as they have little power of resistance. These beauties, weighing 2,500 pounds, received ovations from the horse show crowds as they stalked majestically by, and while a few exhibitors showed the heavy type this year, the hope is expressed that the management will make efforts to increase the number another season.

ENCOURAGING INCIDENT

A man who was said to have set his ferocious bull dog on Topsy, the nine-year-old pet cat of Fire Company No. 3, Jersey City, N. J., was arrested for cruelty to animals, fined $50, and held for the grand jury. It certainly shows an encouraging advance in feeling for animals when an engine company and a judge combine to avenge the death of an unpedigreed old cat.

THE HORSE SHOULD FIT THE MOUNT

It is related of the President that on several occasions he showed great physical courage during his recent journeyings, and among the incidents cited was his desire to go down the trail of the Grand Cañon in Arizona on muleback. He is represented as being much annoyed because his military aide protested against his running such a risk, and risk it would have been, for as no one of the mules could have toted in safety such a heavy weight, the chances are that the daring (and also rather inconsiderate) rider would have been pitched over a precipice. President Taft should look out for it that the animals he rides are up to his weight.

THE HORSE STILL A FAVORITE

Ther are about 24,000,000 horses and mules in the United States, and in spite of the popularity of the automobile, there are enough animals used for pleasure driving alone to warrant the annual manufacture of 1,500,000 non-self-propelling pleasure vehicles. The agitation the automobilists keep up for good roads has caused a great improvement in thoroughfares, with the result that the average farmer takes a pleasure in having a good driving horse that he did not in the days of impassable roads, when such journeys as he made were purely those of necessity. The passing of the horse is not yet.

CRUEL CAPTIVITY

When a hotel-keeper in an up-State city, who for several years has kept a tamed bear, recently caught the animal by the ears in an attempt to pull it into the building which constituted its winter quarters, it attacked him, chewed one of his legs viciously and bowled him over and over in the field. Both that he was rescued by neighbors and the bear shot, animal lovers will be glad to hear, for it is to be hoped that tame bear-keeping will come to be considered so hazardous a pastime that no one will care to undertake it. Such experiments invariably result in cruelty in one form or another toward the unfortunate captive.

MUSIC AND MORALS

A recent story of cows being attracted by the music of a band attempting to follow the musicians, recalls that of a progressive farmer who not long ago received extended newspaper notice because of his practise of furnishing the cows on his farm with musical entertainment. If, as is attested by keepers, music works for reformation in derelict human beings incarcerated in jails and reformatories, why may it not also be used as an agency for the regeneration of a bad tempered cow?

THE BABY AND THE DOG

The press has given great prominence to an account of the death of an Italian eighteen-months-old infant, brought about by a big bull terrier with which the victim and his eight-year-old sister were shut up in a room in a tenement, while the mother and other members of the family were away. Suddenly deep barking attracted attention and prompted investigation, which disclosed the eight-year-old girl locked in a closet, the baby covered with bites and lying senseless on the floor, and the dog in a fighting mood. The dog was said to be very gentle and no doubt was, but the children were no doubt quite the reverse, as those who have observed the ways of young children (particularly those of Italian and Jewish parentage) with cats and dogs know to be usually the case. There is not a conceivable form of teasing or pain infliction that the child will not practise upon the animal in its power, and when that kind of injustice is practised upon a spirited animal there is apt to be trouble. For the sake both of the child and the animal they should not be left together unsupervised for hours at a time; at least, until humane education has been so long a branch of the school system that children become as instinctively kind as they are now instinctively cruel.

THE ANTI-CRUELTY CONGRESS

The thirty-third annual meeting of the American Humane Association (Dr. William D. Stillman, president) will be held at St. Paul, Minneapolis, Minn., on October 5, 6 and 7, 1909. All the meetings one will be held in the Old Capitol on Wabasha Street, and it is said that many valuable addresses and papers have been promised. The time limit for all addresses on the programme is fifteen minutes, and in the discussion following the papers only five minutes will be allowed each participant. The statistics of humane societies, which will be presented at the convention, show that for 1908 a total of cases involving 106,264 children and 762,904 animals were investigated by 669 male and 138 female employees, assisted by about 4,900 voluntary agents, and that the total receipts from all sources for the humane societies for the year were $947,313.95 and the disbursements $903,601.21. Thirty-six of the societies own 63 buildings valued at $1,300,373.20.

ENCOURAGING TO ANTI-VIVISECTIONISTS

Readers of this department, who are hoping that by means of the motion picture film experimentation will be reduced to a minimum, will be interested in the discovery by Jean Comandon, a young French scientist, that satisfactory motion pictures can be made of the smallest micro-organism discernible through the most perfect of magnifying instruments. When recently he reported his experiments to the French Academy of Sciences, they created a great sensation, and a member of the Academy voiced the general sentiment when he pronounced the consequences of the discovery to be incalculably great.

How amazing the experiments were is suggested by the fact that the first bacilli represented were only one-thousandth of a millimeter in length. Thirty-two pictures per second were taken by Comandon of these infinitely minute creatures, and when these pictures were thrown upon a large screen they were so greatly magnified that a flea, similarly magnified, would appear as big as a six-story house. French scientists prophesy that physiological questions of the highest importance—impossible of elucidation in the past—can probably be solved by the new method. Such possibilities in the way of really colossal enlargement show that the most minute portions of animals can be made plainly visible to the naked eye, as well as the effects of experimentation of all kinds, so that instead of the instructor in medical colleges sacrificing fresh animals for every class, the one experiment in its minutest details can be caught by a motion picture film and do duty for many hundreds of classes.

ANOTHER FAKE CURE

The latest alleged serum cure for cancer—said to have been discovered in the research laboratories of Columbia University as the result of a misunderstanding—is scouted at headquarters of the Cancer Research Fund in London. There is no cure in sight of the vivisectors, and yet, since they have been practising their art for three thousand years, if there is any efficacy in their method of research they ought by this time to know for a certainty the cause and cure of every disease that human beings can possibly contract or develop. These physicians balked at tuberculosis, and yet along came the despised "water cure crowd," as it was and is disrespectfully called, and taught them the gospel of fresh air and bodily cleanliness. And now the consumptive is no longer pestered with Koch serums. At the moment enlightened physicians and laymen are insisting that diet and cancer have an affinity, and by and bye all the medical profesion will adopt this view, and then, again, will the vivisectors be left discredited.

THE HUNTERS KILLED

The Bible has it that he who liveth by the sword shall die by the sword, and the prophecy is brought to mind by the number of men who went forth this autumn to kill inoffensive animals, and who were themselves killed or wounded. The Adirondack record is five dead and ten wounded, and the records from other States show many casualties. The effect of such unnecessary taking off of men, usually in the prime of life, is enough in itself to make killing for pleasure an obsolete pastime.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

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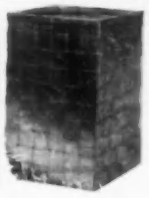

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Charles Burke

FOREIGN ODD BITS

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ON HER DRESSING TABLE

SMOOTH as cream and capable of giving a rich unctuousness of lather rarely equaled is a new soap in which the oil of almonds is an important ingredient. Preparations of this character and standing should be prized, as much of the softness and refinement of a good complexion can be directly attributed to the kind of soap which is habitually used. Excess of alkali dries up the natural oil and only an expert can realize the array of inferior low cost preparations temptingly presented in attractive wrappings and highly perfumed, but which should be shunned. The one in question is far removed from such soaps, having nothing to recommend it particularly in appearance, as it is wrapped in simple paper. The medium-sized cake is pure white and redolent of the scent of almond blossoms. All the expense seems to have been put in the soap itself, which is delightful to use, pure and very cleansing. Price, 50 cents a cake. This, as well as several other preparations, comes from Russia, a country whose fame for all such articles has grown during the past few years. There is an excellent cleansing cream which, in these days of athletics and automobiling, has greater uses than at any other age of the world. Half a score of years ago such preparations would have needed explanation, for only recently have their advantages been fully understood. So general has now become their use that hardly any further description need be given than that this especial cream is suitable for the most sensitive skin, it being pure as well as agreeable to use. It sells for $1 and combines the qualities of cold cream with those already mentioned. After thoroughly cleansing the face with this cream, another preparation is to be used to nourish the skin, prevent wrinkles, and act as a basis for powder. Those with poor complexions will find this preparation of benefit in smoothing away imperfections and in improving the tint as well as whitening the skin and removing excess of surface gloss. The face is first to be bathed in warm water and carefully dried, after which a small quantity of this second cream is rubbed in briskly until it entirely disappears. As a basis for powder, nothing could be better, and where the pores are inclined to be large or the skin rough something of the kind is absolutely necessary in order to get an even finish.

Completing the series is a powder of dainty texture—fine as mist, adherent and invisible if correctly applied. It gives a peach-like bloom to the complexion, combined with a lovely transparency of effect, and may be ranked as among the best of the products mentioned. All these preparations come from St. Petersburg, Russia, where they are highly thought of and much in vogue.

A delightful collection of bath and face towels which merits unstinted praise is one that no woman with housewifely instincts can possibly view with indifference. These towels are knitted from the very finest cotton yarns on an entirely new principle. They come direct from the bleach and are sterilized before packing in sealed envelopes and thus made sanitary in the broadest sense of the word. The absorbent and stimulating properties are unexcelled and these are the real functions of a towel. The open texture insures the most thorough cleansing and rapid drying, a delightfully tingling sensation being imparted to the skin without the slightest irritation of the cuticle. These towels do not lint, neither do they require ironing; they are simply shaken out and folded after laundering; they never become either stale-smelling or sour. Unqualified approval is won by this fabric, and the dollar asked for the collection should be considered a wise investment by any housekeeper. There are two face towels, two bath towels, and a wash cloth neatly packed in a box especially made up for the purpose.

Household ammonia may seem uninteresting after all the dainty accessories mentioned, but where can any more useful addition to the family stores be found? The important precaution is, of course, to choose a good make, and none is better and few are as reliable as one of which we have knowledge. It will accomplish more work and do it better than one would imagine possible. It washes clothes to snowy whiteness without rubbing and without injury, cleanse carpets, jewelry and silverware, imparting a wonderful brilliance to the latter, and is excellent for general household cleaning, since it destroys odors and purifies and sweetens everything with which it comes in contact. Many people use it in the daily bath for softening the water, removing all perspiration deposits and whitening the skin. A trial size of this ammonia costs but 10 cents, and it is sufficient in quantity to demonstrate the superiority of this variety, but the best investment is the quart bottle selling for 25 cents.

Still another preparation for the reduction of superfluous fat has made an appearance, and as these seem to be of absorbing interest at present, I hasten to set down all the details I can learn of its nature and the results to be expected. We are told that this destroys superfluous flesh through stimulating absorption by the circulation as well as promoting local perspiration. That this removal of fat will not affect the general condition, and most welcome news of all, that it does not require strict dieting or any very strenuous exercise. Also are we assured that this reduction is not effected at the expense of fibre or normal tissue. It sounds like one of the most agreeably easy ways to attain sylph-like proportions yet offered, but those who are interested will find all the claims set down in a pamphlet sent free to any address. This is perhaps the best way to learn of the new method.

Though waving of the hair in the very artificial looking manner so long in fashion has now become entirely démodé, straight locks are not and never have been either pretty or smart. All semblance of artifice must be eliminated, however, for never was the reigning style of coiffure more informal. Very natural in appearance are the loose, pretty waves to be obtained by the use of a French device, which involves no irons or heating apparatus of any kind, and does not immesh one in complicated arrangements.

FASHION DESCRIPTIONS

PAGE 1013

UPPER LEFT.—Turban of skunk with an embroidered band of gold and a single quill of gold lace.

UPPER RIGHT.—Modified tri-corne of black velvet trimmed with four different colored plumes, in pastel shades; a dull old rose, light beige, dull pearl gray and a pink mauve.

MIDDLE.—Brown pelt beaver with a large puff crown of Nattier blue velvet. A huge fancy pompon of natural coque feathers is placed at the side.

LOWER LEFT.—Gray peau de soie hat faced with black velvet and trimmed with the latest fad—black ostrich plumes with broken ribs.

LOWER RIGHT.—A unique model in green beaver plateau trimmed with a white rooster having a natural tail.

PAGE 1019

LEFT FIGURE.—Set of natural mink with a long gracefully shaped stole trimmed with mink tails. The muff is a large square open one, with four mink heads at one end and four mink tails at the other. Lining of shirred brown satin.

MIDDLE FIGURE.—Long, loose coat of Baltic seal with deep square revers. The cuffs are turned back and the standing turn-down collar fastens in front under a black satin bow which has long streamers edged with a deep black fringe. The buttons are of amethyst surrounded with carved gold, and the lining is of pale green brocade.

RIGHT FIGURE.—Set of pointed fox with a very pretty stole which has a head and a white-tipped tail at the back, and a head and a tail at the front. The muff is a huge square flat one, entirely open at the sides. Shirred black satin forms the lining.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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Those who plan to bestow silver gifts should bear in mind that the Meriden stamp on any article at once gives it character and guarantees its worth. It impresses the recipient with the real value of the gift and the judgment exercised in its selection.

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(International Silver Co., Successor)
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Guaranteed naturally wavy. Encircles the entire head. Can be worn inside or outside of your own hair. Does away with rats and rolls. Regular price $12.
SPECIAL PRICE - $7.98

Turban Twist, made of naturally wavy hair, 40 inches long, as illustrated; may be used as a Coronet Braid and for the Turban Coiffure now popular. Value $20.
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These and many other perfumes come in cut glass bottles at $3.00 and $5.00.

The Sachets in the same varieties are delicious—besides being very attractive and dainty. A small white box with five Sachets costs $8.00. A large Sachet in the form of a big envelope with an exquisite colored French print is $10.00, still another very large and more elaborate for veils, gloves, etc., costs $35.00.

The Russian perfumes, no less attractive than the French, but very different, come in odd cut glass bottles. *Shamrina, Showers of May* and *Russian Violette* are the favorites of women who like a subtle perfume. They all come in one size flacons and cost $4.00 except the Violette, which is $5.00.

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IF you desire to make a reputation as an expert cocktail mixer, buy the "Club" brand, follow directions, and your friends will wonder where you gained the art. Many a cocktail you have drunk and complimented your host for his art of mixing—the truth is you had a "Club Cocktail." It merely required a little ice to cool it. You can do it just as well.

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29 BROADWAY, NEW YORK, N. Y.
Hartford, Conn. London

WHAT THEY READ

(Continued from page 1020)

Brown & Co., Boston, $1.50), is a tale of work and love, closing with a wedding in Maryland, one may suspect on the Eastern Shore. The story has the light and easy dialogue that characterizes the other books of the series.

Katharine Ruth Ellis has written a second book in her "Wide Awake Series," this one called "The Wide Awake Girls in Winsted" (Little, Brown & Co., Boston, $1.50), a story of mild adventure and pleasant every-day life in a Wisconsin village. Skill and taste and a vigilant conscience are requisite for the writing of books especially addressed to girls in their teens, and the author of this series seems to have just these gifts. Her young people are natural, her dialogue is lively and unforced, and her humor is agreeable. She explains in her preface that she has quoted in full two poems by living American writers for the purpose of appealing to the taste and emotions of young readers who may have been somewhat repelled from literature as it is taught in the schools, as undoubtedly many are. We cannot help adding, however, in view of some of her shorter quotations in verse that irreproachable moral sentiments expressed in lines of properly recurrent accent and tagged with rhymes are not poetry.

"Mother Goose" is an inexhaustible mine to the illustrators, but they had better make hay while still the sun shines, for there is a wise man in Boston whose son of eleven is going through Harvard University at lightning speed, and the father insists that all children brought up on his plan can do the like. Of course such babes of wisdom will utterly despise "Mother Goose" except perhaps as illustrative matter to prove how stupid their grandsires were in youth. Luckily for Walter Crane and his publisher, John Lane, there are still a few real children left even in Boston to welcome his delightful illustrated folio containing "Sing a Song of Sixpence," and some other of the Melodies arranged in an alphabet, and the prose story of the "Princess Belle Etoile." There is a preface, and there are what Mr. Crane happily calls "other embellishments."

"The Girls of Fairmount" (Little, Brown and Company, $1.50), by Etta Anthony Baker, is an entertaining tale of a girls' finishing school, and relates to the frolicsome as well as to the studious side of boarding school life. The characters are natural and well drawn, and the lively descriptions of boat races, amateur theatricals, horseback rides, a church bazaar and a vacation in the Maine woods will be sure to interest a wide circle of girlish readers.

THE PASSING OF SOME NOTED WRITERS

RICHARD WATSON GILDER, whom nobody thought of as other than a young man, died suddenly in New York on the 18th of November at the age of sixty-five. The poet and editor whose active work had gone on from boyhood, was the son of a Methodist minister at Bordentown, N. J., and one of eight children, four of whom have attracted attention in the world of American journalism and letters. As a boy of twelve Mr. Gilder conducted a village newspaper. At nineteen he volunteered with a Philadelphia battery in the Civil War. The death of his father cut short the son's law studies, and from that time onward journalism and literature were his occupations. At twenty-six he was widely known as editor and writer. For eleven years he was managing editor of the old *Scribner's Magazine*, and in 1881 he became editor-in-chief of *The Century*, which was the outcome of a reorganization and change of ownership in *Scribner's*. Mr. Gilder has remained at the head of *The Century* ever since. Meanwhile he has found time to cultivate poetry and friendship. His verse which has steadily deepened with years, was always distinguished for a happy union of thought and feeling, and for a singular nobility of ideals. Mr. Gilder will not rank as a great poet, but he has shown the final mark of a true poet, in that his best verse is such as even the greatest poet might be proud to have written. It was Mr. Gilder's good fortune to enjoy the friendship of many men distinguished in his own and kindred arts, and of some men, notably Grover Cleveland, whose distinction lay in other fields, though Mr. Gilder was accustomed to say that Mr. Cleveland was unconsciously a poet. Mr. Gilder will be remembered by half a dozen slender volumes of verse, portions of which are likely to find a place for a long while in the affections of those who love poetry. Those who knew the man in the flesh will remember always his gentleness, his quiet humor, his charity, his love of all that is right and good.

By the death of Father John Banister Tabb this country loses an acknowledged master of the short lyric. Father Tabb was a Virginian by birth, and being an ardent youth of sixteen at the opening of the Civil War, he naturally went into the conflict and on the Confederate side, volunteering in that troublesome little navy which preyed so mercilessly upon the commerce of the United States. Almost twenty years after the close of the conflict he entered the Roman Catholic priesthood, and being already known as a poet, he was made Professor of English at St. Charles's College, near Baltimore, a post that he has held since 1884. His earliest volume of verse was published a year before, and he has published four or five volumes since. His poems are almost exclusively lyric, and mostly very brief, often, indeed, a single quatrain, but his work is gem-like in its purity and perfection. From four to a dozen lines suffice with him for the expression of a delicate and significant thought or feeling, for a bit of imaginative natural description, or a prayer-like cry of religious aspiration. His verse is without a touch of affectation, and it always leaves upon the reader an impression of absolute sincerity; it is as spontaneous as birdsong. His possession of these rare qualities led the London *Spectator* to hail him as one of the greatest living poets in the English language. Father Tabb was recently stricken with blindness, and the tiny poem that he wrote upon this subject is not unworthy to stand beside Milton's noble sonnet. It is as follows:

Back to the primal gloom
  Where life began,
As to my mother's womb
  Must I a man
    Return:

Not to be born again
  But to remain;
And in the School of Darkness learn
  What mean "the things unseen."

Henry Charles Lea, of Philadelphia, whose death at the age of 84 was announced a few days ago, was a distinguished specialist in mediaeval history, and especially in ecclesiastical history. His best known works are "A History of the Inquisition of the Middle Ages," "A History of Auricular Confession and the Indulgences in the Latin Church," "The Moriscos of Spain: Their Conversion and Expulsion," and "A Historical Sketch of Sacerdotal Celibacy in the Christian Church." He was an LL.D. of Harvard, Princeton and the University of Pennsylvania. Dr. Lea was an active and useful reformer in politics.

Cesare Lombroso, the Italian writer on crime and criminals, atavism and kindred subjects, is dead at the age of seventy-three after an active professional and literary life of fifty years. His first great work was "The Criminal," published in 1875, in which he announced the definite beginnings of criminal anthropology. His theory was that there is a born criminal type, distinguished from the rest of mankind by physical and other marks easily identified. For some years the theory dominated many scientific minds and influenced some who had to deal in a practical way with criminals, but its authority has waned, and the verdict of science is that Lombroso failed to prove his contention. He wrote a great many books and scientific essays, among them one in 1892 on the curious disease called pellagra, just now attracting much attention in the United States. A cynical world smiled broadly some years ago when the famous student of crime and criminals was himself accused of plagiarism.

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A real treat—the very best of good things to eat.
Mixed consist of Cashew, Pistache, English Walnuts, Goobers, Almonds, Black Walnuts, Hazelnuts, Pecans. $1.25 per pound.
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Not Theory But Fact

Worn With Comfort.

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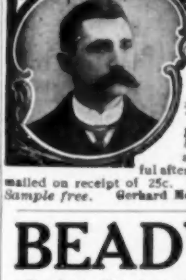

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The list of titles follows. It is well worth your inspection, because each book has abundantly proved its value in its own field. On account of the limited number of these books in our possession, it will be well to order quickly.

Hygiene and Beauty.

The Woman Beautiful. By Ella Adelia Fletcher. Brentano's. A well written and practical book on the essential principles of health and beauty.

The New Glutton or Epicure. By Horace Fletcher. F. A. Stokes Co. Mr. Fletcher's great reputation as an authority on diet makes all comment on this book unnecessary.

The Fountain of Youth. By G. P. Murray. F. A. Stokes Co. Perhaps the most successful and readable of all treatises on the engrossing subject of feminine beauty.

Preventable Diseases. By Woods Hutchinson, M.D. Houghton Mifflin Co. This admirable book is full of practical suggestions on the prevention and cure of common maladies. It is therefore invaluable in the home, though by no means over-technical in style.

How to Keep Well. By John Crandall. Doubleday, Page & Co. Contains many useful hints on the most important of all human subjects—the preservation of health.

Social Forms and Deportment.

The Etiquette of New York To-day. By Mrs. Walter Learned. F. A. Stokes Co. The author's position has made it unusually easy for her to collect the material for this authoritative work.

A Dictionary on Etiquette. By W. C. Green. Brentano's. One of the simplest and most practical books on all manner of social forms. It will commend itself at first sight.

Book of Good Manners. By Mrs. Burton Kingsland. Doubleday, Page & Co. This excellent book will save the reader many needless blunders and mortifications. It is indispensable for all who would follow the motto of "Toujours la politesse."

Encyclopedia of Etiquette. By Emily Holt. Doubleday, Page & Co. The most authoritative work on the subject ever published. Conveniently arranged for reference.

For the Lady of the House.

The Complete Housewife. By Emily Holt. Doubleday, Page & Co. This book is written with all the author's well-known authority and distinction. Every detail of modern housekeeping is carefully discussed.

Home Furnishing and Decoration. By Alice M. Kellogg. F. A. Stokes Co. Written with appreciation and sympathy, this work enjoys an ever-increasing popularity, based wholly on merit.

Serving and Waiting at Table. By Eleanor Marchant. F. A. Stokes Co. The only book in existence devoted wholly to this subject. Perfect service at table is unquestionably the criterion of proper management of the home.

My Recipes and Those of My Friends. F. A. Stokes Co. A convenient record book, designed for the preservation of individual recipes. It is sure to become the oftenest consulted cook-book in the house.

Home Economics. By Maria Parloa. The Century Co. Miss Parloa's book has been widely known, since its first appearance, as the greatest of all works on the subject of domestic science.

The Making of a Housewife. Isabel Gorden Curtis. F. A. Stokes Co. A readable and useful work on various departments of the housewife's art.

Housekeeping for Two. By Alice L. James. G. P. Putnam's Sons. The publishers call this book "A Practical Guide for Beginners." It includes illuminating chapters on such subjects as "Furnishing the House," "Moths," "Children and Their Ways," etc., etc.

Travel.

My Ocean Trip. By E. J. Cadigan. Brentano's. Contains a variety of information on foreign currency, customs regulations, life on ship-board, and the like. An invaluable book for the transatlantic traveler.

The Great Wet Way. By Alan Dale. Dodd, Mead & Co. This entertaining little book is full of its author's characteristic irony and humor. An excellent bit of satirical writing.

How to Prepare for Europe. By H. A. Guerber. Dodd, Mead & Co. Combines extensive knowledge of Europe with a ready understanding of the inexperienced traveler's needs. It is by far the best book of the sort we know.

Books on Cookery.

Putnam's Home-Maker Series. By Olive Green. G. P. Putnam's Sons. The set includes the following titles: 1, What to Have for Breakfast; 2, Everyday Luncheons; 3, One Thousand Simple Soups; 4, How to Cook Shell-Fish; 5, How to Cook Fish; 6, How to Cook Meat and Poultry; 7, How to Cook Vegetables. Each volume in this series will be sent separately on receipt of one dollar. The individual titles speak for themselves; the entire series makes the best general library of cooking in the world.

Luncheons. By Mary Ronald. The Century Co. By the author of "The Century Cook Book." This book includes a chapter on each course of the most up-to-date luncheons. It contains 208 photographs of finished dishes.

The Fireless Cook Book. By R. F. Mitchell. Doubleday, Page & Co. A profusely illustrated and entirely practical work on a new and fascinating department of cookery. Of interest to every housekeeper.

Miscellaneous Books.

Weddings. By Mrs. Burton Kingsland. Doubleday, Page & Co. A most complete book on every detail of modern weddings, from the simplest to the most pretentious. It answers every question on the subject, from presents to wedding tours.

Hints for Lovers. By Arnold Haultain. Houghton Mifflin & Co. Wise and witty sayings about the tender passion. Of keen interest to all lovers, past, present and prospective, married or single.

Auction Bridge. By R. F. Foster. F. A. Stokes Co. The only book on this fascinating modification of ordinary bridge. The author's distinguished reputation is the best advertisement of the merits of his book.

Lady Mechante. By Gelett Burgess. F. A. Stokes Co. This recent novel is included here because we know that our readers will appreciate its ironical flings at our best society. There is much keen observation in the midst of Mr. Burgess' sarcasm.

Quotations for Occasions. By Katharine B. Wood. The Century Co. A collection of about 1,500 clever and appropriate quotations for every conceivable occasion.

How to be Happy though Civil. By E. J. Hardy. Scribner's. The author is late chaplain to H. B. M. Forces, and his book is a masterpiece of intelligent and kindly counsel.

Press Cuttings. By Bernard Shaw. Brentano's. This play was suppressed by the British censor. It is a delightful satire on the Suffragette movement and its struggles with the English government. (The price is fifty cents, postpaid.)

The Wit of Women. By Kate Sanborn. Funk & Wagnalls Co. A collection of witty sayings of women, including anecdotes and humorous extracts from books and poems of every age.

Remember that this offer cannot possibly be kept open indefinitely. Send all orders to Vogue Publishing Co., Book Dept., 11 East 24th Street, New York.

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Winter's harsh winds rasp the face—on the streets, in driving, in motoring.

The delicate feminine skin is particularly sensitive to irritation of this sort. Many complexions are sadly disfigured, if not entirely ruined, by lack of care during the months when icy winds blow.

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Suite 1201, 55 West 33d St., New York
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AS SEEN BY HIM

(Continued from page 1012.)

Lady Mandeville came over to visit Mr. and Mrs. William K. Vanderbilt in 1883, and in that year the famous fancy ball at the new Vanderbilt home was given in her honor. Her brother, Fernando Yznaga, married a sister of Mrs. Vanderbilt, and the latter, who was the mother of the Duchess of Marlborough, was divorced from Mr. Vanderbilt and married Oliver H. P. Belmont. Lady Mandeville became Duchess of Manchester in 1890, but before that time she had become one of the most popular members of the set of the then Prince of Wales. She entertained in the simplest manner, but her little drawing room was thronged. She was a superb musician, and it is said that the Prince and Princess of Wales (now King and Queen of England), never wearied of hearing her play. She even introduced the banjo and the real old plantation songs to London society. Her short career as a duchess was brilliant, and at the death of her husband (as there were several other dowager duchesses of Manchester yet alive), she was known as Consuelo, Dowager Duchess. Her son, the present duke, married Miss Zimmermann of Cincinnati, but she lost her lovely twin daughters, who died within a few years of each other, before they had reached their twentieth year.

King Edward and Queen Alexandra used frequently to dine with her, sans ceremonie, for she was one of their intimate circle, and last year, on several occasions, King Edward left the onerous duties of royalty and drove out to her country place near London for a game of bridge and a little music. There were few women more universally loved and respected, and what could be more appropriate than the inscription, in the queen's handwriting, on the floral cross sent by herself and King Edward to be placed on her coffin: "In sorrowful memory of our dearest Consuelo, a true devoted friend, who after much pain, both mentally and physically, has taken her eternal rest, re-united with the dear ones gone before, whom she loved so well. Now comes peace. From Alexandra and Edward."

Consuelo, Duchess of Manchester, was always the same, no matter what were the mutations of fortune and rank. Some women, English or American, would have had their heads turned by the constant attention rendered to them by such personages as the King and Queen of England, but she never did. The first time I saw her she was a radiantly beautiful young girl living on the plantation in Louisiana with her mother. Even negroes worshipped her, for she was simple, kind and sympathetic. I saw her years afterwards, when she was Lady Mandeville; yet again when she was the Duchess of Manchester, and for the last time when she was one of the few women admitted into the little set of friends of the King and Queen of England. She was always the same, and she never forgot anyone whom she had once known. It is this simplicity, this utter disregard of snobbery—an unfortunate characteristic of those who marry millionaires, or whose social position has advanced—which is one of the charms of the European woman of title, and the higher the rank the more pronounced the democracy. Our women marrying on the other side are rapidly learning this, and it is one of the happy results of international marriage.

WHAT SHE WEARS

(Continued from page 1017)

MUCH BEDAZZLED COATS

Tulle floss-embroidered coats in all white are richly embellished into glittering garbs by much profusion of embroidery having crystals and silver and gold stitcheries. A corresponding shimmering border accents the coat's effect, if wrought upon the bottom of the skirt of the gown with which this three-quarter coat is worn. The same fabric—tulle or net—accords charmingly with such transparency, though the sheer soft ermine silks or crêpes never fail to look well.

OPERA GOWN OF WHITE AND BLACK

Dress in the stalls at the opera is often quite as elaborate as that shown in the boxes, minus the jewels. But women who have subscription seats for the season do modify their dress, and with good taste. One such gown modification was in the ever-admired black and white combination. A gown of white ivory satin, the low square corsage opening making it appear rather more short-waisted than it really was, was overhung by a charming black Chantilly over-dress. The lace on the bodice was flatly overlaid and while the half sleeves in like manner covered the arm in flatness, an added pair of winged sleeves fell in short points half-way down the figure. An over-skirt of the same lace was attached to the corsage without a belt or break of lace to be seen. The fronts were set nine inches apart, which gave full play to the white satin skirt. There was a deep dip of the lace fronts on each side with long jet tassels to weight them down, the winged sleeves being also thus weighted. A large jetted tulle rosette fastened on the left side of the corsage was the sole ornament.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

CORRECT DRESS FOR MEN (TO B.)

WHAT gloves do you consider correct for wear with a frock coat?

(2) Do you think that it is good form to wear a silk hat, such as one wears with a frock coat, with a dress suit for the opera?

(3) What is the English name for the coat which we call a morning coat? I saw one last year with one button; it was black and had black silk braid everywhere but on the cuffs; do you think it correct? It looked very smart to me. Do you think it correct to wear such a coat at an afternoon affair—say a musicale? What waistcoat should be worn with it?

(4) Should one have one's trousers of the same material?

(5) What collar should one wear with such a coat?

Ans.—(1) For wear with frock coat either gloves of unfinished deerskin or suede in gray shades, actually buttoning and not with patent clasps, are most correct.

(2) It is unquestionably good form to wear a silk hat with a dress suit for the opera. The only thing in favor of the opera hat is its convenience.

(3) The English name for the coat we call a morning coat is also morning coat. In fact, we have taken the name from the English, as this coat used to be very generally called cutaway in this country. Regarding its cut, a two or three-button front is better than a one-button, the edges being gracefully rounded from the lapels back to the tails and the lapels cut low enough to show a little of the waistcoat, but not as much as in your sketch. However, black braid is correct and it is also correct to wear such a coat to any afternoon affair. In fact, for the last year or two it has been rather more fashionable than the frock coat. (3) The waistcoat should be medium in cut at the neck and may be of the coat material or of a silk and linen or other good style fabric.

(4) If the coat is made of a medium gray Oxford or London smoke mixture, the trousers may be of the same material, but if it is black, they should be of striped gray worsted or cassimere like those worn with a frock coat.

(5) With such a coat one may wear a wing or high band turndown collar and either a four-in-hand or Ascot tie.

Note.—Vogue will do your Christmas Shopping. See announcement on page 1007.

ALLWON Manicure Outfit — **Everything fits into the Buffer**

This Novel Manicure Set Soon Saves Its Cost

A Welcome Christmas Remembrance

You've never seen a manicure set like this—the ALLWON has new features—it's unusually convenient.

Please look at the picture. You see the ALLWON Buffer is hollow—velvet-lined like a jewel-box. It's the case for the rest of the set.

Then note this: All other buffers, no matter how expensive, must be thrown away as soon as the chamois soils—you are always buying new buffers. But owing to a simple patented feature of the ALLWON Buffer, you can quickly put on a new chamois whenever you want—so you'll never need a new buffer. That saving soon pays for the set.

And, for little more than the price of a good old-style buffer alone, you get the complete ALLWON set—the beautiful money-saving buffer—imported cuticle scissors—duplex nail file—6 emery boards—orange-wood stick—special nail luster—and nail-salve and enamel. Every article of surprisingly good quality. All fit in the novel Buffer-Case—always all together—compact—handy at home or in traveling.

With Buffer beautifully Nickel-Plated, the complete ALLWON set is only $2—Silver Plated $2.50—Sterling Silver $5. Sold by Department, Dry Goods and Leather Goods Stores, Jewelers, Druggists. Or, if not yet on sale in your town, send us your dealer's name, together with the price, and we will supply you.

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Apply Mrs. Potter's Walnut Tint Hair Stain once a month with your comb. Stains only the hair; won't rub off. Guaranteed to be free from all poisonous dyes, sulphur, lead or copper. Has no odor, no sediment, no grease. $1.00 at first-class druggists. Satisfaction guaranteed. Send your name and address, and enclose 25 cents (stamps or coin) and we will mail you, charges prepaid, a trial package, in plain, sealed wrapper, with valuable booklet on hair. Mrs. Potter's Hygienic Supply Co., 1065 Groton Bldg., Cincinnati, Ohio.

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Cups and Saucers,
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SOCIETY

DIED

Kip.—On Tuesday, November 30, 1909, Cornelia Brady, wife of Isaac L. Kip, M. D.

Lapsley.—On Saturday morning, November 27, David Lapsley, eldest son of Margaret Jeffries and the late Samuel Welsh Lapsley, in the 49th year of his age.

Prentice.—On Sunday, November 28, at her residence, No. 53 East Fifty-fifth street, Ella Crawford Sheldon, wife of William S. P. Prentice and daughter of the late William C. Sheldon.

ENGAGED

Bodine-Babcock.—Miss Gertrude Terrell Bodine, daughter of Dr. John A. Bodine, of New York, to Mr. Frederick Howard Babcock, U. S. N.

Drayton-Phillips.—Miss Caroline Astor Drayton, daughter of Mr. J. Coleman Drayton, to Mr. William Phillips, son of Mrs. John C. Phillips.

Howland-Kernochan.—Miss Elsie Lawrence Howland, granddaughter of Frederick Newbold Lawrence, to Mr. Frederic Kernochan, 2nd, son of Mr. J. Frederic Kernochan.

Furth-Wetherill. — Miss Sidonia Furth, daughter of Mr. Jacob Furth, of Seattle, to Captain Alexander Macomb Wetherill, U. S. A.

Thewatt-Ralli.—Miss Haysel Helm Thewatt, daughter of Mr. Alexander Stephens Thewatt, to Mr. Theodore Paudia Ralli.

WEDDINGS

Baker-Lawson.—Dec. 4. — Mr. Thorne Baker and Miss Lucille Lawson, daughter of Mr. Franklin H. Lawson, were married on Saturday, December 4, at Cincinnati.

Cohen-Duncan.—Dec. 8.—Mr. Rodney S. Cohen and Miss Anne Tracy Duncan, daughter of Mr. George Duncan, were married on Wednesday, December 8, at Macon, Ga.

de Houthem-Hare. — Dec. 5. — Viscount Benghem de Houthem and Miss Irene Y. Hare, daughter of Mrs. Frank P. Mitchell, were married on Sunday, December 5, at Paris.

Freeman-Cutler. — Dec. 4. — Mr. Leon Freeman and Miss Ethel Cutler, daughter of Mr. Willard W. Cutler, were married on Saturday, December 4, at Morristown, N. J.

Gibson-de Billier.—Dec. 8.—The Honorable Victor Gibson and Miss Caroline de Billier, daughter of Mr. Frederick de Billier, were married on Wednesday, December 8, in St. Peter's Church, London, England.

McMurtrie-Fox.—Dec. 1.—Mr. Richard McMurtrie and Miss Marion Frances Fox, daughter of Mr. William Logan Fox, were married on Wednesday, December 1, in St. Clement's Chapel, Philadelphia.

WEDDINGS TO COME

Mason-Patchin.—Dec. 29.—Miss Mary Wallace Mason, daughter of Mr. Beverley Randolph Mason, to Mr. Philip Halsey Patchin; St. Margaret's Church, Washington.

Partridge-Ordway.—Dec. 21.—Miss Charlotte Partridge, daughter of Mr. George H. Partridge, to Mr. John Gilman Ordway; Minneapolis.

Toler-Auerbach.—Dec. 15.—Miss Dorothy Pennington Toler, daughter of Mrs. Henry Pennington Toler, to Mr. John Hone Auerbach, son of Mr. Joseph S. Auerbach; in St. George's Church.

Taft-Snowden.—Dec. 30.—Miss Louise Waters Taft, daughter of Mr. and Mrs. Henry W. Taft, to Mr. George H. Snowden; at the home of the bride.

Warner-Sears.—Dec. 14.—Miss Florence Warner, daughter of Mrs. Henry S. Warner, to Mr. Taber Sears; at the home of the bride; 4 o'clock.

RECEPTIONS

Fitch.—Dec. 18.—A reception will be given on Saturday, Dec. 18, by Mrs. Allen Fitch for Miss Marion Fitch.

Glover.—Dec. 11.—A reception will be given on Saturday, Dec. 11, by Mrs. Henry Sheaff Glover for Miss Charlotte Le Roy Glover.

Holmes.—Dec. 11.—A reception will be given on Saturday, Dec. 11, by Mrs. Jabish Holmes for Miss Elise Mallory Holmes.

Hunt.—Dec. 10.—A reception was given on Friday, Dec. 10, by Mrs. Ridgely Hunt for Miss Virginia Livingston Hunt.

La Montague.—Dec. 11.—A reception will be given on Saturday, Dec. 11, by Mrs. Edward La Montague for Miss Dolly Madison La Montague.

Livingston.—Dec. 9.—A reception will be given on Thursday, Dec. 9, by Mrs. Robert R. Livingston for Miss Laura S. Livingston.

Motley.—Dec. 10.—A reception was given on Friday, Dec. 10, by Mrs. W. Henry Motley for Miss Kathryn Motley.

Munroe.—Dec. 6.—A reception was given on Monday, Dec. 6, by Mrs. Henry Whitney Munroe for Miss Louise Munroe.

Phipps.—Dec. 7.—A reception was given on Tuesday, Dec. 7, by Miss Ada Phipps for Miss Alice Gouverneur Kortright.

Read.—Dec. 9.—A reception was given on Thursday, Dec. 9, by Mrs. George R. Read for Miss Eleanor L. Hastings.

Seton.—Dec. 6.—A reception was given on Monday, Dec. 6, by Mrs. Alfred Seton for Miss Marie Seton.

Swan.—Dec. 8.—A reception was given on Wednesday, Dec. 8, by Mrs. Edward Henry Swan for Miss Mary Allison Swan.

Zabriskie.—Dec. 18.—A reception will be given on Saturday, Dec. 18, by Mrs. Christian B. Zabriskie for Miss Zada Zabriskie.

INTIMATIONS

Beeckman.—Mr. and Mrs. R. Livingston Beeckman have been stopping at Newport with Mr. and Mrs. Louis L. Lorillard.

Belmont.—Mr. and Mrs. Perry Belmont will go at once to their new house at Washington on their arrival from Europe.

Claflin.—Mrs. John Claflin will give a dinner for Miss Elizabeth Claflin Dec. 29.

Coster.—Mrs. Charles Henry Coster and Miss Helen Coster have returned from Tuxedo for the winter.

des Planches.—Baron Mayor des Planches, the Italian Ambassador, and the Baroness have returned to Washington from New York.

Dodge. — Mr. and Mrs. Murray W. Dodge, who have been at London, have returned to New York.

Gould.—Miss Helen M. Gould has returned to New York for the winter.

Hobson. — Captain Richmond Pearson Hobson is visiting Rear Admiral French E. Chadwick at Newport.

Hoyt.—Mr. and Mrs. Gerald Livingston Hoyt, Miss Julia Hoyt and Mr. Lydig Hoyt have returned from Staatsburg.

Leroy.—Mrs. Stuyvesant Leroy will remain in her Newport villa all winter.

Keene.—Mrs. Foxhall P. Keene will arrive this week from Europe. Mr. Frederick Newbold Lawrence, her father, has leased No. 37 West Fifty-seventh street for the winter.

Mason.—Miss Ellen F. Mason has ended her season at Newport and returned to Boston.

James.—Mrs. D. Willis James has returned from Madison, N. J., for the winter.

Olin.—Mrs. Stephen H. Olin has returned to town for the winter.

Schieffelin.—Mr. and Mrs. George R. Schieffelin and Miss Dorothy Schieffelin have returned from Lakewood.

Scoville.—Mr. and Mrs. Robert Scoville, whose marriage took place a few weeks ago, are passing the winter in southern Europe.

Simpkins.—Mr. and Mrs. Nathaniel Stone Simpkins, who have been stopping with Mr. and Mrs. William C. Sheldon, have returned to Washington.

Squiers.—Mr. Herbert G. Squiers, the United States Minister to Panama; Mrs. Squiers and Miss Squiers, are at Buffalo for a brief visit.

Burden.—Mr. and Mrs. I. Townsend Burden have returned from their long European visit.

Van Alen.—Mr. Laurens Van Alen has returned to New York.

Vanderbilt.—Mrs. French Vanderbilt has ordered improvements made to her villa during her absence abroad. She sailed last week to spend the winter on the continent.

Wetmore.—Miss Maude K. Wetmore has returned to Newport to visit Mrs. Harold Brown.

Whitney.—Mrs. Stephen Suydam Whitney has closed her house at Morris Plains, N. J., and will be at the Plaza for the winter.

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The pleasing application of **Gouraud's Oriental Cream** strengthens the tissues and brings to the cheek a soft and rose-like yet vigorous tinge.
It is delightfully cool and refreshing to apply, instantaneously absorbed by the skin and will immediately remove all indications of physical exertion.
Gouraud's Oriental Cream, unlike many facial preparations, is not conducive to and positively will not cause growth of hair on the face.

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Gouraud's Oriental Beauty Leaves

sent on receipt of 5 cents in stamps or coin. A dainty little book of perfumed powder leaves to carry in the purse.

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¶ Plain sets in 14 k. gold.

¶ We call special attention to our desk sets, picture frames and smoking sets made in Royal and Verde finished copper and plain dull brass overlaid in artistic designs of Sterling Silver.

¶ Patrons are urged to place their Christmas orders at once as our collection contains many individual pieces that will not be duplicated.

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NEW YORK

ART EXHIBITIONS

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Winter exhibition of the National Academy of Design. Until January 9.

Knoedler's. Recent pictures by Frederic Remington. Until December 11.

Folsom's. Portraits by August Franzén. Until December 15.

Durand-Ruel's. Recent paintings by Claude Monet. Until December 11.

Brandus'. Joint exhibition of works by S. Montgomery Roosevelt and Carlton J. Chapman.

Montross'. Pictures by Childe Hassam. Until December 23.

Cottier's. Bronzes by Barge. Until December 18.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Scott and Fowles'. Portrait by Louis Betts.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Chicago. Art Institute. Annual of arts and crafts and decorative objects. Until December 22.

Philadelphia. Pennsylvania Academy of Fine Arts. Seventh annual joint exhibition of water colors by the Philadelphia Water Color Club and the Academy. Also the eighth annual of the Pennsylvania Society of Miniature Painters. Until December 18.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

Corcoran Gallery. Paintings by Alfred East, A. R. A., president of the Royal Society of British Artists. Until December 15.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Knoedler's. Eleventh annual of the American Society of Miniature Painters. January 15 to 29. Exhibits received only on January 8.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. January 4 to 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20. No exhibits received later than January 3.

GOSSIP

NEVER before has the New York public had such an opportunity of seeing the best works of the old masters as this autumn, and that it is fully appreciated seems to be shown by the large attendance at the various exhibitions. First there was the wonderful collection of Dutch pictures at the Metropolitan loan exhibition; next the eleven Dutch and English paintings from Mr. Charles P. Taft's collection at the Scott and Fowles gallery, and last the nine works by Van Dyck, loaned by Messrs. P. A. B. Widener and H. C. Frick, at Knoedler's. Among the paintings at the latter exhibition, which attracted large crowds of visitors, were the full-length portrait of the Marchesa Eleanor Grimaldi—standing under a large sun shade held by a negro boy—bought by Mr. Widener a year or two ago at an enormous price; and the two portraits of Franz Snyder and his wife, which were hung together for the first time in many years. The portrait of Franz Snyder came from the Earl of Warwick's collection, and is owned by Mr. Frick, while that of his wife came from the Earl of Carlisle's collection, and is owned by Mr. Widener.

The exhibition of paintings by Albert P. Lucas at the Macbeth galleries in New York attracted a good deal of attention, for although Mr. Lucas is a native of New Jersey, he has never before exhibited here, and his work is not well known in this country. There were twenty-one paintings, including figure pieces—of which a "Madonna" is a striking example—and landscapes, among which "October Breezes," "The Night Watch" and "Moonlight—Roma Campagna" are particularly good in coloring.

The eleventh annual exhibition of the American Society of Miniature Painters will be held, as usual, at Knoedler's galleries from the fifteenth to the twenty-ninth of January. It will consist only of original miniatures, and all exhibits must be delivered to the Artists' Packing and Shipping Company on January 8.

Although the Hudson-Fulton Exhibition at the Metropolitan Museum closed on December 1, through the generosity of Mr. J. Pierpont Morgan there still remain on view sixteen of the superb pictures that were in the collection. Among them are three Rembrandts, four Frans Hals and works by Cuyp, Hobbema, de Hooch, and Gabriel Metsu.

Mr. William J. Evans, who has already presented to the National Gallery at Washington one hundred paintings by American artists, has now offered to give to the town of Montclair, New Jersey, where he lives, a collection of thirty works by American artists, if it will erect a suitable fireproof building for them. Mr. Evans, who was one of the first collectors to appreciate the merit of American art, has devoted the past twenty-five years to building up his collection, which is now the finest in the country.

Through Mr. Hugo Reisinger, of New York, who was instrumental in bringing to this country last winter the collection of modern German pictures that were exhibited at the Metropolitan Museum in behalf of the Royal Academy of Berlin and the Royal Art Society of Munich, invitations have just been sent to American artists to exhibit their works at Berlin and Munich during next March and April. Mr. Reisinger says that the work of contemporary American artists is little known in Germany, and that the object of this exhibition—which he hopes will be a thoroughly comprehensive one—is to bring about a better appreciation of it in that country.

On December first an interesting collection of book-plates was opened at the Lenox Library. It is composed for the most part of American work, but there are a few modern English, Dutch, French, German and South American plates.

Deputy Consul-General Bartley F. Yost, of Paris, states in a recent consular report that the revision of the tariff on art objects has greatly stimulated the importation of valuable shipments to this country. He says, in part:

"A comparison of the number of authenticated invoices of works of art and antiquities and their declared value, for the two months immediately following the passage of the Payne tariff, and for the corresponding period of 1908, shows an increase in the exportation of this class of merchandise of 461 per cent. during 60 days of 1909 over the same period of the preceding year. In 1908 there were 149 invoices, valued at $368,097, declared for shipment to the United States from August 6 to October 5, inclusive, and between these same dates of 1909 there were 207 invoices, valued at $2,096,120, an increase of 58 in the number of invoices and of $1,728,023 in the value of the shipments.

"In these totals are included the works of American artists residing in or near Paris, which were admitted free of duty under the Dingley law as well as under the present tariff; also tapestries and bronze pieces, which, under the new schedules, are classed as antiquities and admitted free if they were produced more than 100 years ago. This placing of works of art upon the free list has given a wonderful stimulus to their importation into the United States and will result in securing for American art museums and galleries some of the best works of the great masters of Europe."

To celebrate the fiftieth anniversary of the unity of Italy, there will be held in Rome next year an international exhibition of painting, sculpture and architecture, at which substantial money prizes will be awarded, and in connection with it there will also be a competition for the building of a Modern House, for which three prizes of 150,000, 100,000 and 50,000 lire, respectively, will be offered. For paintings and sculpture there will be two prizes of 50,000 lire, four of 10,000 lire, and six of 5,000 lire, and for the best criticisms of the exhibition published in foreign or Italian papers 10,000 lire will be awarded. All exhibits intended for this exhibition must reach Rome between December 1 and 20, 1910, and the exhibition will open early in 1911.

THE COVER OF THIS NUMBER

IN this issue of Vogue much space has been given to Dramatic Features, and as a fitting cover for such a number a charming photograph (by Otto Sarony) of Mlle. Adeline Genée, the celebrated Danish dancer, has been chosen for reproduction in color. Mlle. Genée is popularly known as "the Tetrazzini of the toes," and is supposed to be the highest paid dancer in the world to-day.

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